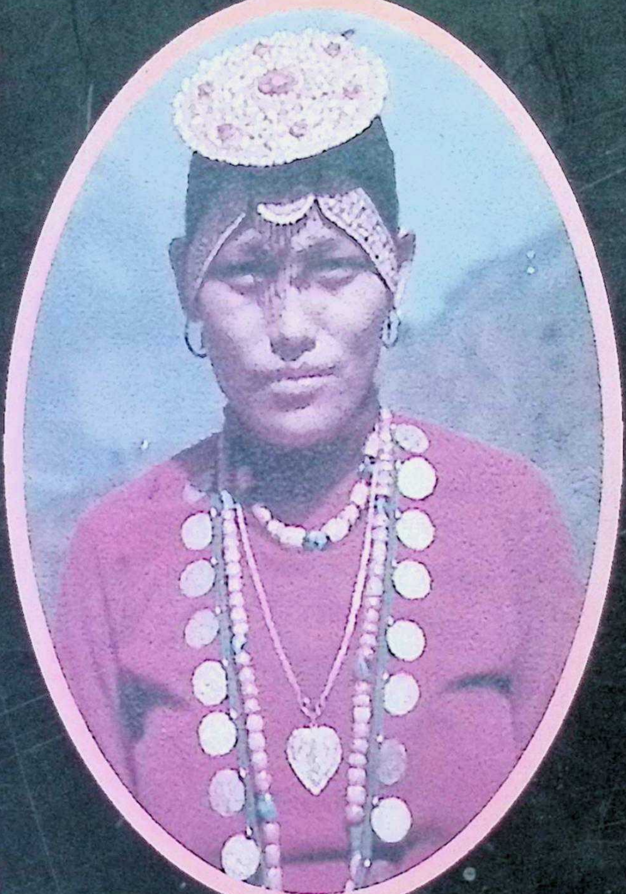
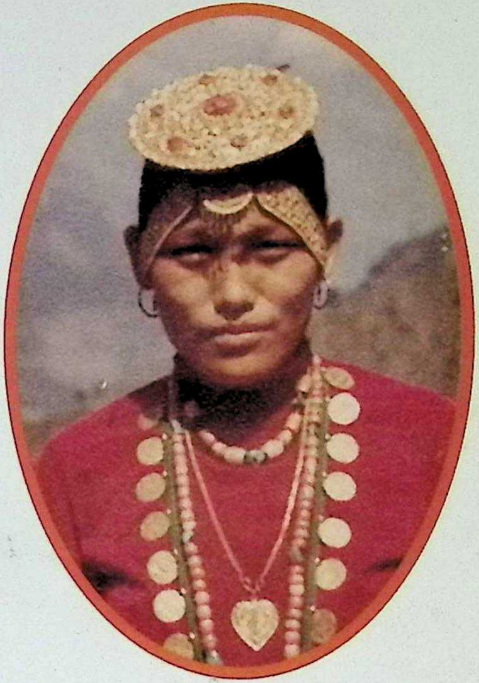
NEPALESE ETHNIC COSTUMES & ORNAMENTS



Dr. Poonam Rajya Laxmi Rana

NEPALESE ETHNIC COSTUMES & ORNAMENTS



Dr. Poonam Rajya Laxmi Rana

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Vice-President's Message

On behalf of the Nepal Heritage Society I whole heartedly congratulate our Deputy General Secretary Dr. Poonam Rajya Laxmi. Rana, Associate Professor in the Department of Nepalese History Culture & Archaeology, Tribhuvan University, Kirtipur for bringing to limelight a new book on 'Nepalese Ethnic Costumes and Ornaments' This book is the beginning of a series on costumes and ornaments. I am proud to promote her

Lastly I hope she will be able to write many more books that will shed light on the different aspects of our heritage that we are so proud of.

I wish her success.

Mrs Pratima Pande

Vice-President

Nepal Heritage Society

Foreword

It is a pleasure to see one's student progress. This book is a continuation of her PhD thesis she wrote **'An Analytical study of Costumes and Ornaments in Nepalese Art from 3rd century B.C to 12th century A.D'**. As she had collected her data till the 19th century; it was easy for her to publish this book. This book on **'Nepalese Ethnic Costumes and Ornaments'** is interesting. It throws light about different regions and the costumes and ornaments worn by the people of Nepal. Though the writer has not been able to publish about all the ethnic groups due to lack of budget and time; yet we hope that she continues with her endeavours and will bring out more books

Sincerely

Prof Dr. Beena Poudyal

Former Department Head

Dept of Nepalese History Culture &

Archaeology, Tribhuvan University,

Kathmandu Nepal.

Authors Note

Nepal is the home of numerous ethnic communities having their own belief, ideologies, customs, and religion. This fact can be seen in their cultural diversity.

Man as a member of the society creates culture. The first stone axe to the present day machine-guns, discovery of fire to present day micro-wave all are part of culture. Our daily livelihood is culture. What we write and study about is termed as the 'Culture Construct'.

Nepal on the regional basis can be categorized into:

- Himalayan Region
- Mountain (Hill Region)
- Terai Region.

Based on the geographical, climatic and, ecological division, people dwelling in different regions have developed their own costumes and ornaments. This study is extremely interesting; the collected data tells us about the interesting features of the costumes and ornaments of different ethnic communities of Nepal. It also indicates that times are changing with the inflow of tourism and modernization, the ideology regarding traditional dresses has changed and people are becoming more modern. This may result in the loss of one's identity in time to come.

The limitation of this research study is that due to lack of time and budget, I have not been able to include all the ethnic groups of Nepal.

When one scrutinizes these ethnic communities one can also see the similarities with the costumes and ornaments belonging to the Indus valley civilization and the book also observes the changes that are taking place. It also brings to limelight the symbolic value of costumes and ornaments in the Nepali society.

The reality what exists today will definitely change and new features will come into existence. Apparel and ornaments also pass through the same process of changes. There are numerous factors that led to such changes such as time, modernization, inflow of tourists, mass-media, and inflation, global-warming and most important of all the change in the attitude of the ethnic groups, themselves

As gold and silver ornaments are very expensive these days light ornaments have replaced the original heavy ones. As a result the original ethnic costumes and ornaments will vanish with time.

Therefore it is necessary to collect the data related to such matters prior to its disappearance.

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Acknowledgement

I sincerely acknowledge Madame Pratima Pande our Vice President of Nepal Heritage Society, who is always promoting and working for conservation and preservation of matters related to ancient art. Without her assistance this book would not have been published.

Our foreign scholars who came to Nepal in the 18th century and their published accounts of Nepal, have provided me ancient photos which is an authentic evidence, of how our ethnic communities dwelt. These old photographs have provided me evidences of changes that have taken place through centuries. The websites have helped me in collecting photographs and data for this research. I must acknowledge these foreign scholars.

I am also thankful to the Nepal Heritage Society and its President Madame Ambica Shrestha who has taken pragmatic steps in the preservation of heritage.

I am extremely grateful to Dr. Bishnu Bhandari Sir who taught me how to do research. His patience and endurance and my hard work helped me to understand the value of research.

I sincerely acknowledge Late Prof Dr. Ram Niwas Pandey Sir who believed in my capability and gave me opportunity to work as an Assistant Lecturer in the Department of Nepalese History Culture & Archaeology in 1995, when I had completed my Master's. Through him I was able to fulfil my Baba (Uncle Shri Krishna Bom Malla's) dream and acquired my dream job at the Tribhuvan University, a place I had visited with my Baba prior to attending school.

I am extremely grateful to Dr. Prakriti Shumsher JBR Rana for his final editing of this book and also thankful to Artist Shivani Rana Timilshina for editing the first draft.

Finally I thank Dr. Ramesh Raj Kunwar for making me take step towards pragmatic anthropological research. Beside this I am grateful to all my teachers, students, family and friends and God; through them I have learnt, understood the value of being born a human. Hence I leave behind this research oriented book, which may be helpful for those interested in the study of ethnic costumes and ornamentations.

One day when I am gone someone may turn the pages of this book, review it, find mistakes, comment and criticize. Yet I hope it will help him or her in acquiring knowledge.

May God bless you dear readers and may you too leave behind a book, a piece of art, or anything to be remembered. You will be happy that you are serving mankind in your own way.

'Thank you Everyone!'

Dedication

I dedicate this work to my

Uncle & Aunty

Mr Krishna Bom Malla & Rajani Devi Malla (Rosy)

My parents C.N Rana & Jana Rana, my brothers Jyoti,
Kiran, Prakash, Tej and Prabhat

Daughter Deepika R L Shah

&

Suryansh Singh

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Introduction

Nepal is the home of numerous ethnic communities. Scholars point to Scythians as the ancestors of the Kash dynasty of Western Nepal. The Scythians, Bactrian's, Samarians, Assyrians and many other ancient western and Central Asian people could have brought the jewellery tradition to Nepal. In this 'jewellery trans-migration' context it perhaps reached Nepal (Gabriel Hannelore, Jwellery of Nepal, London,: Thames Hudson, 1999 A.D,.p.29.) This is an accepted view.

Fig 1

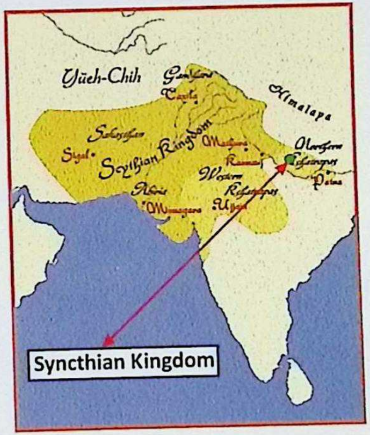

Yüeh-Chih
Himalaya
Sigal
Scythian Kingdom
Western
Syncthian Kingdom

Fig 1a

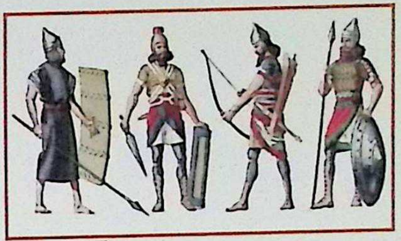
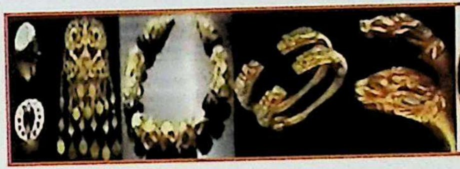


Fig 1b

Fig 1c



Scythians Ornaments Fig 1d Fig 1 e

Gabriel Hannelore visited Nepal some two decades ago. He has mentioned that the ancient traditional jewellery are slowly disappearing. An old women recalls " When I got married I received a heavy gold jewellery, a big gold flower for my hair, a big nose stud, big earrings, a huge necklace, silver bangles and anklets When my son was small he ripped my ears lobes twice, when he pulled my '*Cheptesun*', I had to stitch my earlobes. The *'Tilahari'* use to be very big, but now days the size has decreased. (Hannelore, p. 30)

It can be noted that the second half of the 20th century saw a spectacular change in the designs of costumes and ornaments, as well as wearing habits went a change. Now days whatever jewellery they possess are all safely stored away in the bank lockers or at home most of the time. These precious ornaments are worn only on special occasion

Jewellery and its Symbolic Values in Nepal

Nepal is a religion oriented nation. Its culture comprises of ancient traditions, norms, values, beliefs and superstitions that holds a special place in our daily activities and life. The Costumes and Ornaments are no exceptions. They denote symbolic values behind their presentation or they all signify something. Such as:

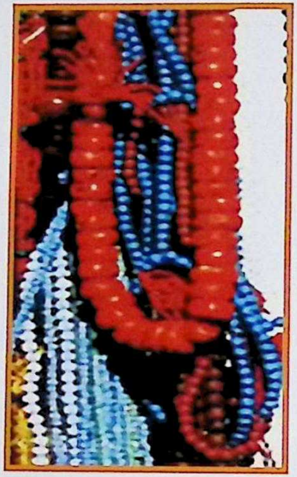
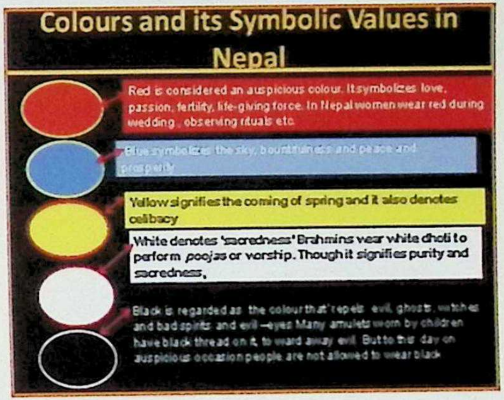


Fig 1 f **Coral Beads**

- **Red Bead Necklace** containing white beads in the Buddhist iconography represents the colour of *Vairochana*, it provides sacredness and purity.
- **Shells** are worn for protection, when little pieces of white glass beads are added. It imbues the spirit of the divine

- **Jewellery with Ganesh** (Elephant God) embossed on necklaces or rings, pendant, bracelets is said to remove all forms of obstacles. Red Coral stones with Ganesh embossed on it are considered extremely lucky.
- **Bhimsen (God of prosperity / Business).** If a jewellery piece with Bhimsen engraved on it is worn, it is believed to promote success in business.
- **Surya and Chandra (Sun and Moon)** If the Sun and the Moon are embossed on jewellery it is said to symbolize wisdom and compassion.
- **Fish Symbol** on an jewellery denotes fertility and it signifies the Hindu deity Kamadeva the (God of Love).
- **Butterfly** embossed jewellery denotes good-luck and is said to bring about prosperity for the newlywed couples. (Hannelore pp. 33 - 40)
- **Flower** symbolizes fertility, delicacy and femininity.
- Swastik symbolizes the (Goddesses of wealth, Laxmi) and it is worshipped for the purpose of wealth. Any locket or ornament with it is considered auspicious for the purpose of monetary matters.
- **Peacock** is a symbol of good-luck and prosperity, any ornaments with it is not only decorative and attractive but has great symbolic values.
- **White Parasol** is said to keep away heat and evil desires.
- **Two Fishes** symbolizes fertility and happiness
- **Sea-Shells** symbolize blessedness.
- **Lotus** symbolizes divine origin
- **Vessels** signify fruitfulness and treasury of desires.
- **Wheels** symbolize the eight –fold path of Lord Buddha.



Colours and its Symbolic Values in Nepal

Red is considered an auspicious colour. It symbolizes love, passion, fertility, life-giving force. In Nepal women wear red during wedding , observing rituals etc

Blue symbolizes the sky, bountifulness and peace and prosperity

Yellow signifies the coming of spring and it also denotes celibacy

White denotes 'sacredness' Brahmins wear white dholi to perform *poojas* or worship. Though it signifies purity and sacredness,

Black is regarded as the colour that 'repels' evil, ghosts, witches and bad spirits and evil –eyes Many amulets worn by children have black thread on it, to ward away evil. But to this day on auspicious occasion people are not allowed to wear black

- **Red** is considered an auspicious colour. It symbolizes love, passion, fertility, life-giving force. It is regarded as the '*Sau-bhagya'* (long life of the spouse) for the married Hindu Ladies both in traditional county of Nepal and India. Married women wear, red bangles, red sari, red *'tikka'* on their fore-head and red *sindoor*, (vermillion) red *'pote'* or (beads). This symbolizes 'Sauvhagya' and shows their husband's are alive. Once he passes away women are forbidden to wear red. However today ideology and concepts related to 'Saubhagya' are changing. Even widows are wearing red today. It depends upon individual and their independent ideology which makes them either accept the old traditional views or to go against it.

- **Black colour** or costumes is regarded as the colour that 'repels evil, ghosts, witches and bad spirits and evil –eyes Many amulets worn by children have black thread on it, to ward away evil. However to this day people are not allowed to wear black on any kind of auspicious occasions.

- **Yellow colour** is the colour that signifies the coming of spring. On the Basantapanchimi day the festival that falls on the month of February, denotes the end of winter and the beginning of summer and greenery, female on that day. usually wear yellow and male carry yellow hanky. It is a colour that also depicts *Brahmacharya* or celibacy. One can see Holy Brahmins on ritualistic occasion wearing *pitambar* cloth which is yellow in colour.

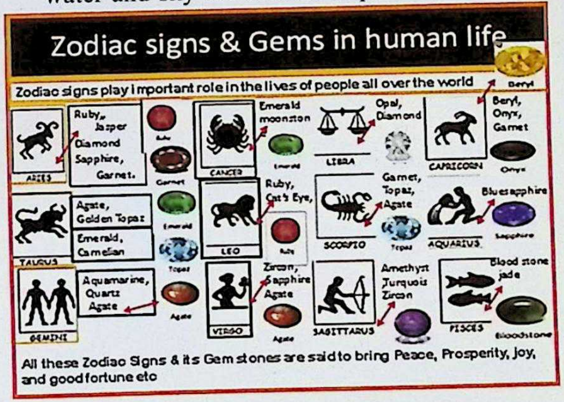
- **Blue** symbolizes sky, bountifulness and peace and prosperity.

- **White** denotes 'sacredness' Brahmins wear white dhoti to perform *poojas* or worship and other ritualistic practices. Though it signifies purity and sacredness, but for Hindu men and women it signifies 'Death' too. When someone dies in the family they wear white. Likewise when a woman becomes a widow, she is expected to wear white as a symbol of death. Hence In Nepal and India traditional women avoid white.

- **Panchya-Rakshya** 'Five- Protection' it includes five metals comprising of gold, silver, copper, brass, iron, are used to form rings, bracelet and amulets. It is used as a protection from evil. It is very much in vogue among women, children and male.

- **Navaratna** (Nine Jewels) representing Navagraha or nine planets. Each stones represent a celestial deity, Surya, Chandra, Sukra, Buddha, Ketu, Rahu, Brihaspati, Sani, Mangal. It is represented by (Nine Ratnas) or precious stones like ruby, pearl, diamonds, emerald, cats-eye, topaz, sapphires, zircon, and coral. (Hannelore pp. 44 - 47)

- The Gemstones and minerals played an important role in the ancient art of alchemy. To the alchemist there are three primary kingdoms – minerals, animal, and vegetable, with each kingdom exhibiting its own essence. All three derives energy from a common source, but each manifests under different vibrations within its respective realm. The mineral kingdom has the highest vibration. The human can make use of it. The elements of earth, fire, air, water and sky are related to particular stones.



Zodiac signs & Gems in human life

Zodiac signs play important role in the lives of people all over the world

Beryl
Ruby,
Jasper
Diamond
Sapphire,
Garnet.
Ruby
Garnet
ARIES
Emerald
moonston
Emerald
CANCER
LIBRA
Opal,
Diamond
CAPRICORN
Beryl,
Onyx,
Garnet
Onyx
Agate,
Golden Topaz
Emerald,
Carnelian
Emerald
Topaz
TAURUS
Ruby,
Cat's Eye,
Ruby
LEO
Garnet,
Topaz,
Agate
Topaz
SCORPIO
AQUARIUS
Bluesapphire
Sapphire
Aquamarine,
Quartz
Agate
Agate
GEMINI
Zircon,
Sapphire
Agate
Agate
VIRGO
Amethyst
Turquois
Zircon
SAGITTARUS
PISCES
Blood stone
jade
Bloodstone

All these Zodiac Signs & its Gem stones are said to bring Peace, Prosperity, Joy, and good fortune etc

Earth – Agate, Onyx, Emerald ,etc **Air**-Topaz, Opal, Diamond, Zircon **Fire**-Ruby,Opal, Carnelian, Garnet **Water**- Moonstone, Lapis Lazuli, Aquamarine and Azurite. (Knight Sirona, Crystals & Gemstones, Delhi: Book Faith India, p. 34.)

- The Zodiac signs play an important role in the lives of people all over the world. There are different gemstones associated with different signs such as:

Aries – Ruby, Bloodstone, Jasper, Diamond Sapphire, Garnet.

Taurus –Emerald, Carnelian, Agate, Golden Topaz, Lapis-Lazuli

Gemini– Aquamarine, Rock Quartz, Agate.

Cancer – Emerald, Moonstone.

Leo – Ruby, Cat's Eye, Carnelian, Onyx, Citroen, Heliodor.

Virgo – Zircon, Sapphire, Pink Jasper, Rose, Quartz, Peridot.

Libra – Opal, Diamond, Tourmaline, Malachite.

Scorpio– Garnet, Rubelline, Agate, Imperial Topaz, Topaz, Obsidian, Bloodstone.

Sagittarius – Amethyst Blue Topaz, Hematite,Turquoise, Blue-Zircon, Lapis- Lazuli

Capricorn – Beryl, Onyx, Garnet.

Aquarius – Blue-Sapphire, Methyst, Aquamarine.

Pisces – Bloodstone, Jasper, Jade, Diamond, Aquamarine. (Sirona, pp. 39-40)

All these gems associated with the Zodiac signs are said to bring luck, good health, happiness and prosperity.

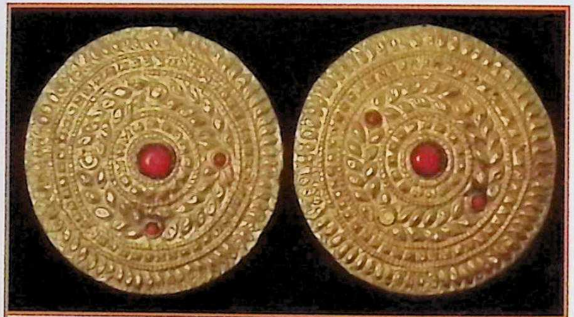
- The various metals used in the jewellery settings amplify the energy of the gems and crystals. Gold is the best metal because it is said to strengthen your energy just as the sun vitalizes earthly elements. Other metals also have healing and beneficial qualities. Such as:

Copper – It has the energy of the setting sun of healing, and it is used in wands. If it is used in jewellery there should be no content of lead on it.

Gold – It is powerful sun energy, the higher the carat the more powerful the energy. It is an excellent magnetic conductor for building personal life patterns, promoting growth and transcendence.

Silver – It comprises of the Moon–Energy. It is regarded as feminine energy. (Sirona, pp. 50-51.)

- There are numerous materials of symbolic values; which are open for further research.
- The study of Nepali costumes can be categorized on the basis of geographical regions.



Dhungri

Table 1. Costumes on basis of Geographical regions

Nepali	Costumes (Males)	Costumes (Female)
Terai	*Dhoti, Kamij, Kurta, Bhangua and Jhuluwa, Ghamchha*	*Gunyu, Cholo, Blouse*
Hill **Mountain**	*Daura, Suruwal, Patuka, Bhoto, Toni, Coat, Pheta*	*Ghalek (Gurung), Patasi (Newar), Pasmina, Dhoti Cholo, Majetro, Kurta and Salawar*
Himalayan	*Bakkhu, Docha, Shyamhu, Lukani*	*Bakkhu, Dochha, Pangen.*

Sagittarius – Amethyst Blue Topaz, Hematite,Turquoise, Blue-Zircon, Lapis- Lazuli

Capricorn – Beryl, Onyx, Garnet.

Aquarius – Blue-Sapphire, Methyst, Aquamarine.

Pisces – Bloodstone, Jasper, Jade, Diamond, Aquamarine. (Sirona, pp. 39-40)

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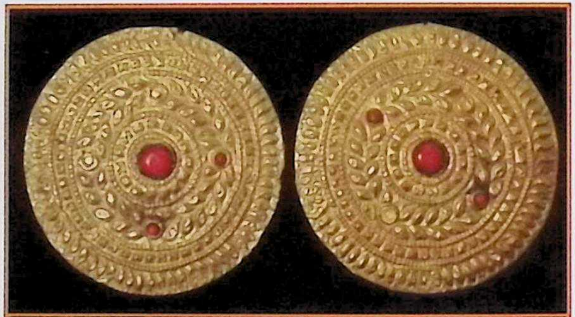

Dhungri

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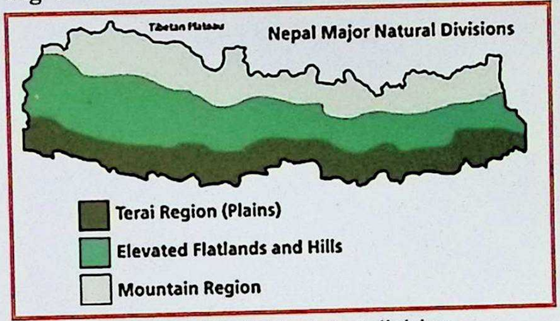
Himalayan	*Bakkhu, Docha, Shyamhu, Lukani*	*Bakkhu, Dochha, Pangen.*

THE HILL PEOPLE

CHAPTER I

THE HILL PEOPLE

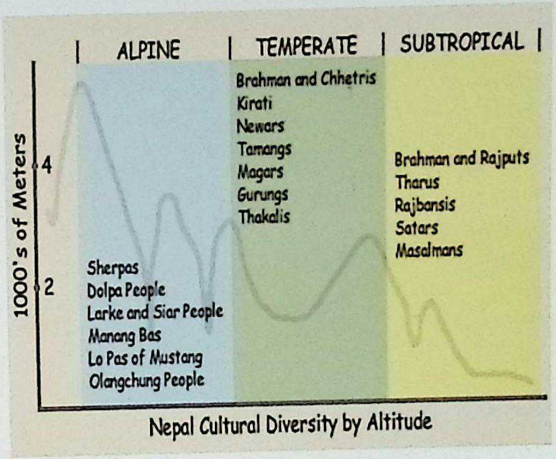
Fig 3


Tibetan Plateau
Nepal Major Natural Divisions
Terai Region (Plains)
Elevated Flatlands and Hills
Mountain Region

The region of Nepal is divides into 3 divisions.

- **Himalayan region (Alpine Region)** home place of the Sherpas, Dolpa people, Larke and Siar people of Manang Bas Lopas of Lo pass of Mustang, Olangchung people etc.
- **Hilly region (Temperate Region)** is the homeplace of Brahmin, Chhetri, Kirant, Newar, Tamang, Magar, Gurung and Thakalis
- **Terai Region (SubTropical Region)** Homeplace of the Tharus, Rajbansis, Satars, Danwars, Brahmins and Rajputs and Musalman or the Muslims.

Fig 4



Nepal Cultural Diversity by Altitude

People and Background

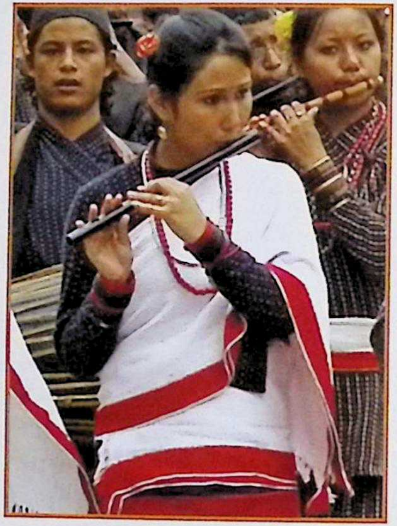
Temperate Zone or the Middle Hills and valleys are the home place of different Cultural Groups some of them are:

Brahmins and Chhetris they are two large groups who are scattered all over the country, and are considered the two highest castes in Nepal. They have sharp Indo-Aryan features and an olive complexion. Brahmins are believed to have migrated from India while Chhetris are from the present day Khasa people from Khasi. These people follow Hinduism as their main religion. Socially they have many sects. But they are divided into two major streams, The Purbe and Kumai Chhetris. They have their own distinctive costumes and ornaments.

Kirati

Kirati comprises of Rai and Limbu people. Literally Rai or Limbu means 'Headman'. They are the descendents of the Kirati's. On the basis of Kirkpatrick's vamsawali it was the Kiratas who first formed the kingdom in the Kathmandu valley. Now they dwell in the far Eastern Hill Region of Nepal. The Kirati people are well known for their courage and bravery and are of ten recruited into the Gurkha armies. The religious text of Limbu is the Mundhum.

Fig 5



The Newar Women

Newars are mainly settled in the Kathmandu Valley. They have Mongolian features and they have their own language and script, known as 'Newari'. It is believed to have originated from Tibeto-Burman script. The Newars are the followers of both Hinduism and Buddhism. The Newars have complex social systems and practices and they have many castes. Trade and farming are their main occupations.

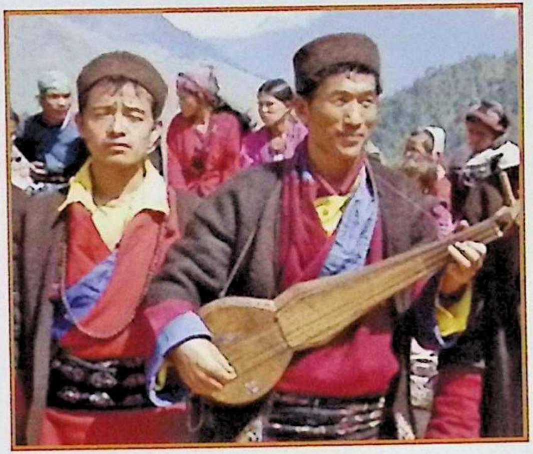


Fig 6 **The Tamangs**

In Tibetan language Tamang refers to as the 'horse traders'. It is believed that they originally came from Tibet. The majority of Tamangs live in the hills surrounding Kathmandu Valley. The region where they dwell is known as 'Ta-Sling. The 2068 V.S. (2011) census shows that their population is 15,39830. They were involved in agriculture, animal husbandry, weaving wool, making bamboo handicrafts, masks as well as enrolling in army and also perform manual labour works, few earn their livelihood as porters. Their social practices and customs are based on Buddhism. They follow the Nyingmapa sect. Their priests are Lambu, Lama, Tamba, Bonyo and Jhaku. The festival they celebrate is Losar or Lochar. They have their own language of Tibeto-Burman origin. Males wear Tagi, Toduk, Lakuni and Fongamula. Female wear Shyama, Ke, Jhyangreha, Pongden and wear gold ornaments known as Butila, they also wear silver ornaments such as Kundal, Simgekamu, Guhumala, Mugamala, and Sahimala.

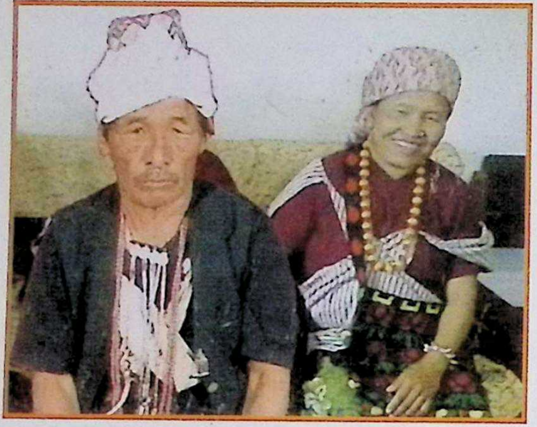


Fig 7 **Magars**

The Magar ethnic community are basically found in hill regions of western Nepal termed as 12 or 18 'Magarat'that comprises of region of Marshyangadi to Dailekh and few regions of Dolpa. They are divided into sub-clans, Rana, Thapa, Pun, Ale, Rocca, Gharti, Buda. Their population was 18,87,733 (2068 V.S, 2011 A.D) population census. Their major occupation is agriculture, animal husbandry, local handicrafts, military service, weaving, hunting, and fishing Their religion is Buddhism and they have their own language. Its root lies in the Tibeto-Burmese tongue and culture; known as 'Kaike' 'Pang' and 'Dhut'. They have their own script. Males wear Bhoto, Kachad, Gado, cap and female wear Gado, Ghalek and Patuka etc, Teki, Guniyo Cholo etc. They wear ornaments of silver and gold. They celebrate festivals like Maghe-sakranti, Saune-sakranti, Bhumya, Rung, Chandi-purnima kul pooja. They celebrate it through various dances such as, Nacharu, Jora, Sorathi, Ghatu and Kauda are their dances.

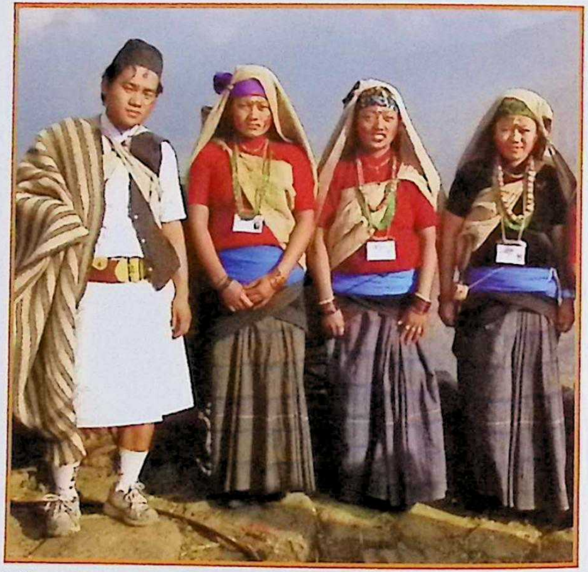


Fig 8 **The Gurungs**

The Gurungs are known as 'Tamee Jati'. They are settled along the higher slopes of the Annapurna areas and the Kali Gandaki river above the Baglung district known as 'Gandaki Chettra' or region comprising of Kaski, Lamjung, Gorkha. Their population is 5, 22,641 (2068 V.S. 2011 A.D survey). Their original religion is Bon and their priests are Pujjyu, Kalebi, Lama. The festivals they celebrate are Losar, Ghatu and Noger. They are involved in animal husbandry, agriculture and they are recruited for the Gorkha Army. They are famous for their bravery and simple mindedness They are ethnically related to Magars, Thakalis and Kiratis in Eastern Nepal. The language they speak is 'Tamu' (Tibeto-burman origin). The male wear Bhoto, Kachhad, Ghumradi and female wear Guniyo-cholo and they wear gold ornaments. The Gurung people are well-known for their 'Rodhi Ghar' or the (modern club houses), they also love music and they have their own language.

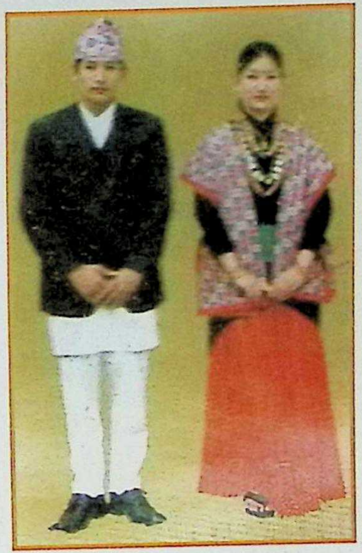


Fig 9 The Thakalis

The origin of the Thakali is Thak Khola, a high valley in central Nepal along the Muktinath region south of Mustang. Today they are spread all over Nepal. They have Mongolian features, a fair complexion and narrow eyes. Thakalis are divided into four sub-clans: Gauchan, Tulachan, Sherchan and Bhattacan. Their population according to 2068 V.S. (2011 A.D.) census was 16, 215. Their religion is a mixture of Buddhism, Hinduism and Jhankrism. They speak Tibeto-Burman language and are involved in business, and grow cardamom, Timoor, have apple orchards. They are worshippers of local deities the main four deities are :

- La Langba Nehurbu
- La Churih Bahalyalmo
- La Kwangla Sinka Karpo
- La Hangba Hamgung

These are the four Gods established by their ancestors. They celebrate La Fewa, Toranla and 'Falo festival' which is extremely important for the Thakalis as it is dedicated to their Mahaguru. They follow Bon Po religion and their priest is Tahom. The Thakalis are known for their hospitality, good salesmanship, and cleanliness.

Other Occupational Castes Groups

There are ethnic groups in Nepal who are categorised on the basis of their occupation. They are Kamis (black-smiths), Damais (tailors), Dhobis (washerman) Sarkis (cobblers), Gaines (professional singers) and Khumbharas (porters). The origin of these castes has not been investigated yet by the anthropologists. Hinduism is their major religion and Nepali their major language. Many have their own local festivals and practices. Beside these there are other groups such as the Sunwars, Jirels, Chepangs, Kusundas and Panchgaule (five villages) are other minor ethnic groups of the Nepal midland hill regoins. Sunwars and Jirels are considered to be the of shoots of Magars. Panchgaule are similar to Thakalis. The Kusundas still live as hunters and gathers. They live in caves, under trees and in temporary huts in the forest. Only a handful of them are settled into occupational farming. Chepangs, who are believed to be the offshoots of Kirats, have now accepted settlements.

Costumes of the Hill People and Types

Table 2. Costumes of the Hill People

The different costumes worn were:

Hill	Daura, Suruwal, Patuka, Bhoto, Toni, Coat, Pheta	Ghalek (Gurung), Patasi (Newar), Pasmina, Dhoti Cholo, Majestro, Kurta and Salawar

Female Costume and Types

- **Tin Taha Cholo** (Nepali blouse) It is made up of three pieces of cloth stitched together, and tied with a thread.
- **Fariya** (Sari / Dhoti that is tied slightly above the ankle) and sometimes nearly up to the knee.
- **Dhoti** is unlike a sari which is made up of nylon threads, and other materials. While dhoti is usually made of cotton thread. Dhoti is unlike 'Fariya', it is tied at the waist and falls just below the knee. It is tied in different ways.
- **Gaman** is like 'Fariya' worn by women folk
- **Loongi (Sarong)** there are communities who tie a Loongi or wrap colourful cloth around their waist, like the modern day sarong.
- **Odani**. (Shawl) or its ancient name 'Uttariya' which is worn in different style.
- **Patuka** (ancient name kayabandh) it is worn by both male and female. It is wrapped around the waist. It provides support to the waist.

Male Costumes and Types

Daura Also known as the 'Labeda' It is our national uniform. This Daura or labeda reaches up to the knee and like the 'Tin Taha ko Cholo' it is tied with strings. Daura Suruwal has been the national dress of Nepal for many years. It is also known as "Labeda Suruwal". The dress has been worn by Nepali men from centuries.The coat was added to it on top by Jang Bahadur Rana, Prime minister of Nepal in the late 18th century. Daura is the upper wear and Suruwal is the trouser.

Daura Suruwal has symbolic religious beliefs attached to its design which very few people are aware about. Perhaps the elderly generation may know about it, otherwise this is not thought of.

The Daura (the top) has eight strings denoted as Astamatrika-Singhini, (Eight- Goddesses) comprising of.

- *Chamunda*
- *Kaumari*
- *Barahi*
- *Brahmayani*
- *Indrayani*
- *Maheshowri*
- *Baishnabi*
- *Mahalaxmi*

▪ **Surwal** (trouser) This is worn by males below the 'Labeda'. Earlier under the Daura or Labeda, inner or 'Bhitri Suruwal and 'Bahiri Suruwal' or the outer trouser were worn. Now a days things are changing. Now Nepalese wear only 'Outter trouser or 'Bahiri Suruwal'.

▪ **Bhoto** it is like the modern vest. Little children are usually seen wearing it. It is tied with thread on their shoulder.

▪ **Toni Coat Waist Coat or** (also known as **Easta Kot**). The Hill people wear it over the Labeda or Daura. It comprises of half coat. This was the influence of the East India Company ▪ in India. Wearing of rough home made half waist coat of Sanpat' or jute was common; its refined term was 'East Coat' came much later. It was termed as 'Easta Coat'.

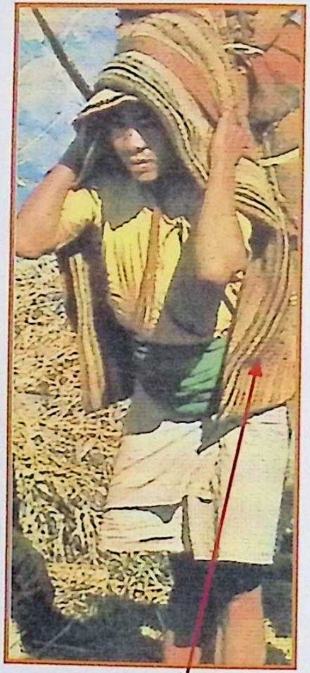
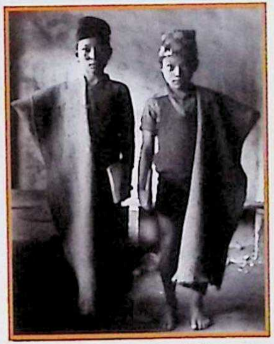


Fig 10 **Bhangro**

- **Bhangro** (hand-woven coat) it is a hand-woven shawl like coat used for multipurpose, it acts as a raincoat, in times of need it does the work of a sleeping bag. When it is placed on one's head, it is used in carrying heavy loads as in the picture. Women also wear **Bhangro** to cover themselves during winter.
- **Kimlo or some call it Kumlo** (Shawl) made up of wool.
- **Pheta** (turban) not allbut many tie a long piece of cloth around their head . It is termed as the 'Pheta'

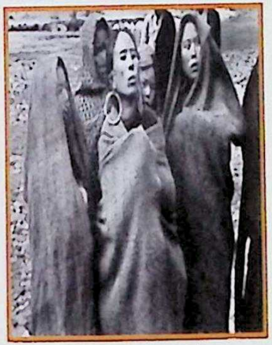
Wearing colourful cloths is the attire of the people dwelling in the Mountain or the Hill region of Nepal

Fig 11

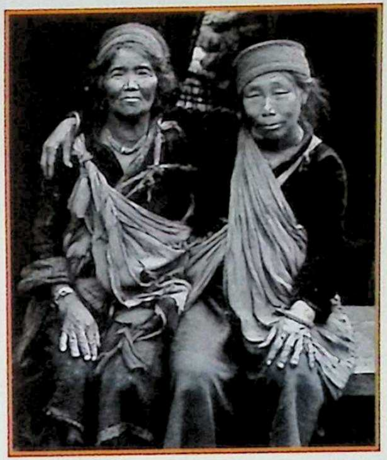


Children wearing Bhangro

Fig 12



Women wearing Bhangro



Gada (Fig 13)

The 'Ghale Women' wear 'Sarong' like Lungi with a colourful blouse. They tie a *'patuka'* on their waist and across their shoulder **'*Gada*'** shawl is tied in a criss-cross manner. There is a reason they tie the Gada that way. It is used in storing sickle and even grass. The Magar community are also seen wearing similar apparel like **'Gada'** also known as **'Sur'**. It is said that in case a Magar women is forsaken by her husband, then he has to pay her in goods in cash and kind that fits into the 'Gada' or 'Sur' will automatically belong to her. The criss- cross tying of the shawl signifies 'fertility'. It is seen that different excavated images of Indus valley civilization are depicted with similar criss-cross shawl or scarf. Even Tamangs wear similar 'Gada', now however it is rarely seen. This proves that dresses and styles differ from each community but styles are repeated again and again with passage of time.

Headgears and Hairstyles

The heads of younger women if they are the daughter-in law is generally covered with the shawl or corner of their 'fariya'. The elderly women tie their head with colourful cloth either crosswise or straight. The hair of the Hill women were usually centrally parted made into plaits or tied into a knot at the back. They adorned themselves with ornaments. Sometimes women also wore turban or 'pheta' of cloth around their head. The Males of the Hilly or Mountain region wore either 'Nepali Topi' or our National cap on their head or they also tied a long piece of cloth that was twisted around their head as a turban termed as the 'pheta'.

Ornaments and Types

Ornaments are part of their attire without which their dressing is considered incomplete. Compared to the earlier centuries, the wearing of heavy ornamentations has gradually disappeared or it has been replaced by smaller lighter ones. Even in villages modern designs have found its way. The original traditional heavy designs are slowly finding its way into the Goldsmiths melting pot for lighter and smaller designs.

The Government of Nepal has opened up few ethnic museums where their lifestyle, dress and ornaments are depicted. This is one of the many ways that helps to preserve their culture. Hill women adorned themselves with ornaments befitting their community. Some of the ornaments are as follows:

Hair Clips of different shapes

Kilip (Hair Clip) is a finely worked out gold head ornament. It is very popular among almost all tribes of Nepal. It is oval in shape with a cluster of flowers motif and a peacock on the top. Sometimes, Kilip may be in crescent shape. It is used as a hair clip at the back of the head. The back of the Kilip is made of silver, with a lock on it. People in the hill area use Kilip in pairs.

Fig15

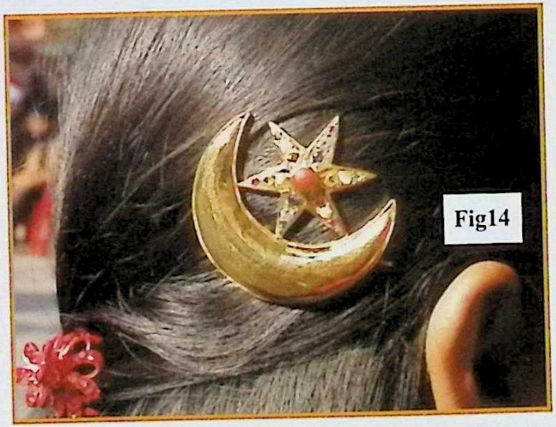


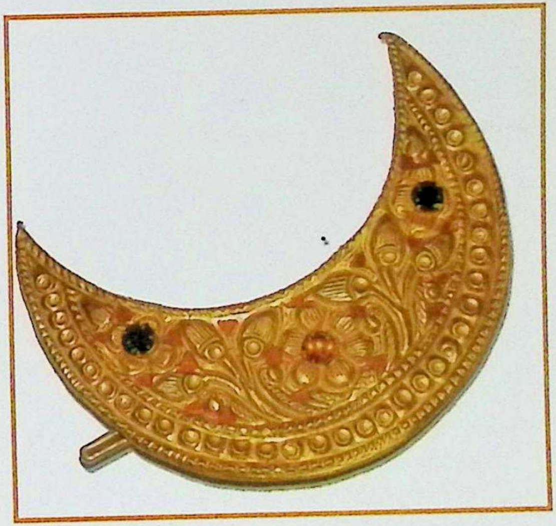
Fig14

Hair-Clips of various designs were common among hill ethnic community.

- Gold Hair Clip or' **Mayura Phool'** A clip with peacock embossed on it, is a sign of good luck, prosperity and .protection.

- **Chandrama** (Moon) literary known as 'Mother Moon 'with gold barrettes called 'Kilip' were worn on either side of their head.

Fig 16



Chandrama (Moon-Shaped Hair-clip)

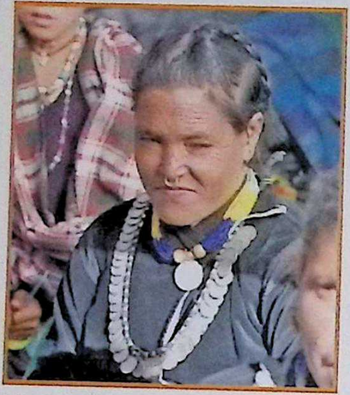


Fig 17

Hair-Style

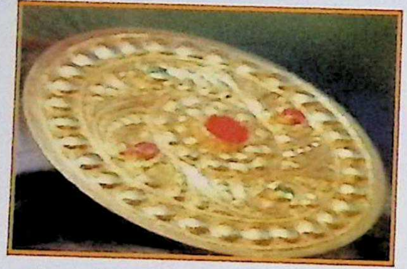


Fig 18

Round Gold – Phool or Flower

- **Round Gold-Phool** 'gold flower' hair-clip known in Nepali as 'Sun Phool'. Earlier it was in vogue among young girls who plaited their hair and wore a **'Sun Phool;** (gold flower ornament) while now a days it is worn on ceremonial occasion at the back of their plaited hair. Despite modernization young girls while getting married wear it. Modern Gurung girl also wear gold–phool during weddings. Limbu ladies can be seen wearing a big gold – phool with red coral in the centre. Now days the wearing of such gold-phool has disappeared and it can be seen only on special occasion.

Hair style earlier female tied their hair on top of their head, braided them with red thread. Today this is rare; however few elderly women still tie their hair like this.

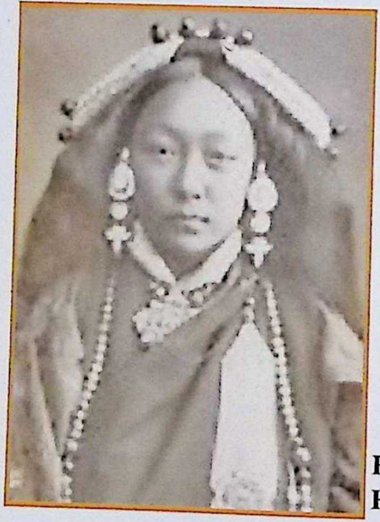


Fig 17aAncient Himalayan style.

Ear Ornaments

Ear ornaments are popular among all ethnic communities and Hill women are no exception

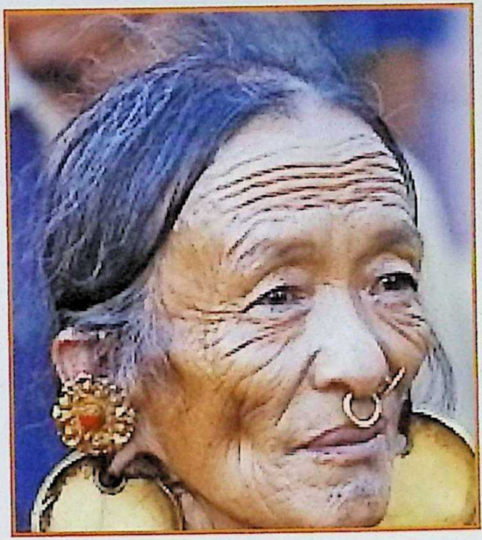
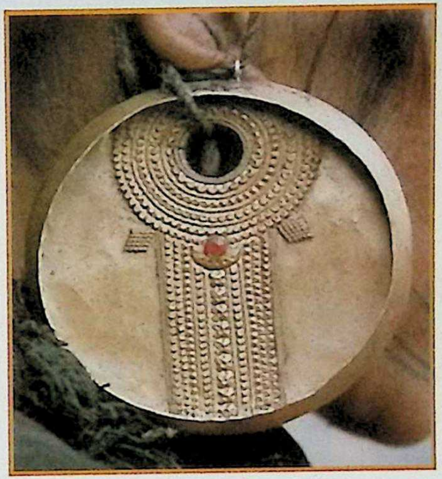


Fig19 **Dhungri worn on the ears**

Dhungri is made of gold with flowery designs. It is commonly worn among Gurungs, Tamangs, Rai, Limbu, Ghales. It can be of different sizes, some large up to 4 cm or 3.3 cms.

They also wear **Cheptesun.** It may also have red semi-precious stone in the centre

Fig 20



Cheptesun many Hill women are seen wearing large Cheptesun both simple and ornamented with semi-precious stones embossed on it. They vary in shape, some Cheptesun are circular and some **Pear-shaped Cheptesun**. When it was too large it was tied with thread to lend support.

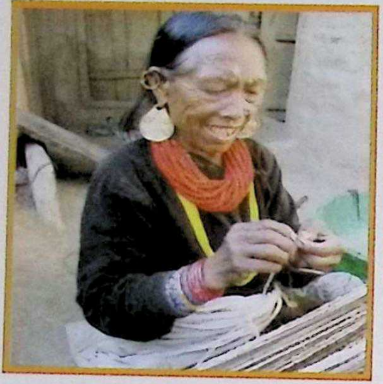


Fig 21

The Pear shaped Cheptesun

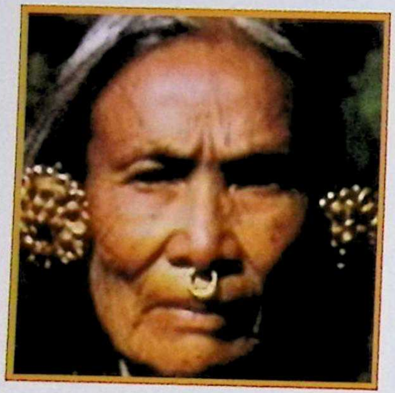


Fig 22 Godawari (Marigold shaped earring)

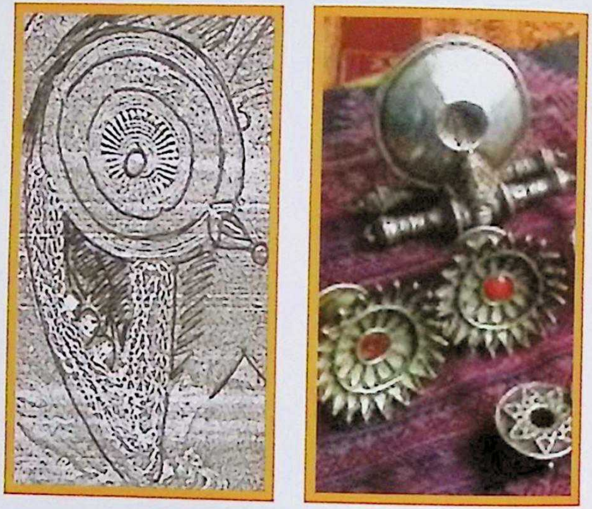


Fig23

Tariwan is a large silver earring very rarely seen now days among the Rai communities. It is circular in shape made of silver with chains hanging around it with almond shaped flower pointing towards the chin.(Hannelore, pp. 126 – 127.)

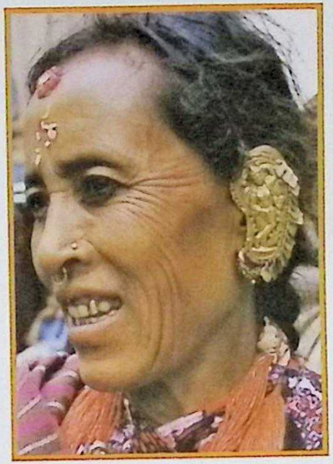
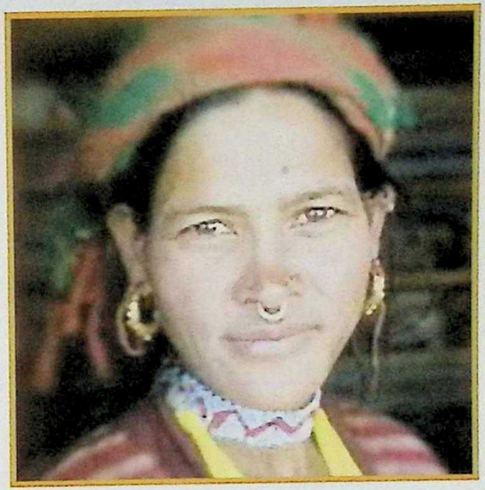


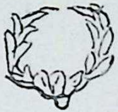
Fig 24

Ear shaped (Kan) Dhungri earring

Dhungri or Kan (Ear –shaped earring). The gold stud earrings worn in the centre of the ear are called Dhungri. They are usually medium sized, around two cm in diameter and held in place by a long tube and fastened at the back. The design is most often a star with an uneven number of points varying from seven to eleven or a flower decorated with red and green glass stones. Sometimes square dhungris can be seen. The most unusual and rarely seen nowadays is the dhungri called **kan** which means "ear". It is in the shape of the ear and covers it completely when worn.

Fig 25

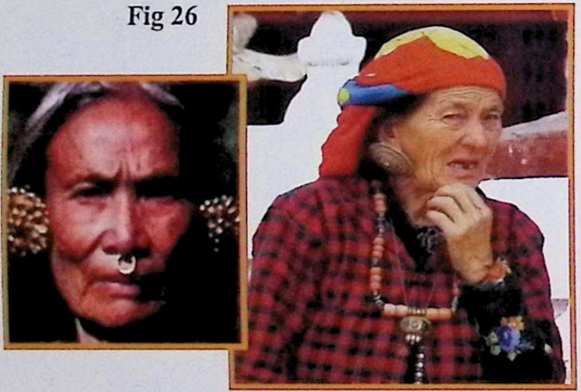




Marwari

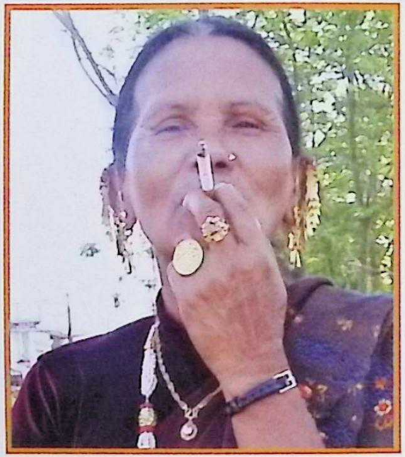
Marwari. is one of the popular earring .It has a hollow hoop varying in size from two to five centimetres in diameter. The entire surface is elaborately embellished with designs, showing the more or less abstract motif of twin protective creatures. In the centre is the head of the creatures that holds a spherical shape, which resembles a pineapple. (www.jewellerynepal.com) The creature represented is either a lion or a dragon (but nobody can clearly identify it.) To this day **Marwari** is still in vogue.

Fig 26



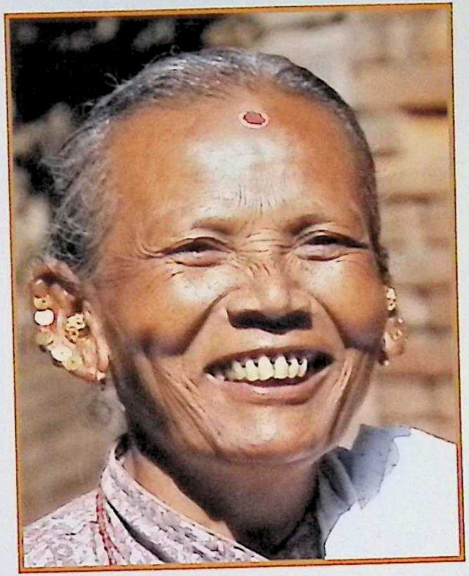
Godwari (meaning marigold) In the Hilly or the mountain region of Nepal many women wear ear disks called **Godwari meaning Marigold**. (www.jewellerynepal.com) They may be especially large, up to nine cm in diameter. The disks attach to the earlobe by a thick post, sometimes it is tied with a string. This is a lovely design like the Marigold flower Nepali name is 'Godawari 'hence this jewellery has been named 'Godawari'. In the Hilly regions we can still see women wearing it, however it is not so very common today. Young girls are opting for lighter ornaments

Fig 27



Mundri is made up of small hoops arranged in the same multiple arrangements along the helix of the ear. Sometimes these rings support pendants in a fish design. Now a days' this type of earring is rarely seen. Few wear it during special occasion. Today the cost of gold is extremely high and wearing of heavy gold ornaments has decreased.

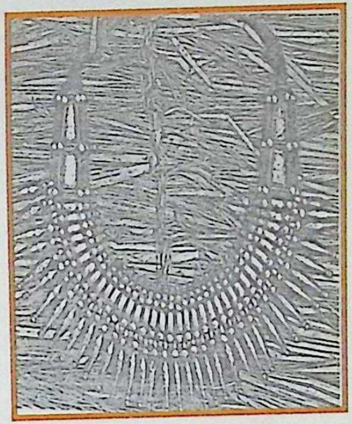
Fig 28



Tuki

Tuki is worn by Newari women, it comprises of rows of heavy double studs inserted in the helix of the ear. Most Tuki are plain but some are made in floral designs. These Tuki's are mostly worn by elderly women One rarely sees young women wearing 'Tuki'.

Fig 29



Goli ko Sisa it is designed into an earring or a necklace named after the material it is made up of. The earring is made of 'lead bullets'. The earring disc is about 3 cms rolled from strip of thin metal. It is worn by few Gurungs.(www.jewellerynepal.com) It is interesting to note that that lead bullet are used as a means of jewellery piece. If one wears a used bullet is considered good-luck. In fact the belief persists that if a women having labour keeps a used bullet under one's pillow then her 'labour –pain will be less and child- birth will be easier. A similar looking ornaments made of bones to keep away evil is known as **'Tengura'** which is worn in Western Nepal

Necklace

Hill women decorate themselves with necklaces of various shapes, designs and sizes

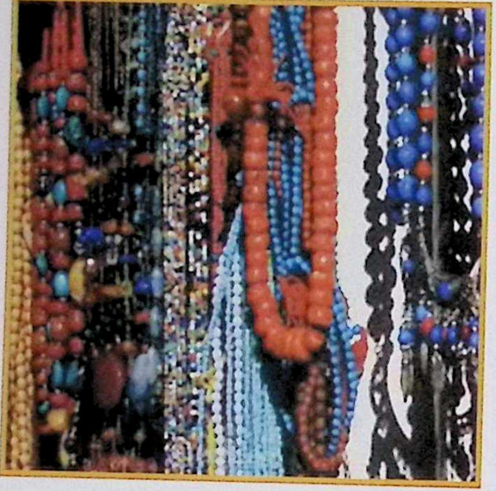


Fig 30

Bead Necklaces of different precious and semi-precious stones are commonly used by the Hill women of different ethnic communities. Popularity of wearing of beads existed in Nepal since the 3rd century B.C. The excavated beads, artefacts, images reveal that beads had gained favour in Nepal as early as 3rd century B.C. Majority of the ethnic communities especially from the Mountain region are depicted with a bead necklace comprising of long chain of beads that could be tucked into the *patuka*. Chepang girl, Gurung, Tamang women wore large coral bead with amulet. Many hill women wear 'Pote' small colourful beads in bunches falling up to the waist or slightly shorter as one prefers.

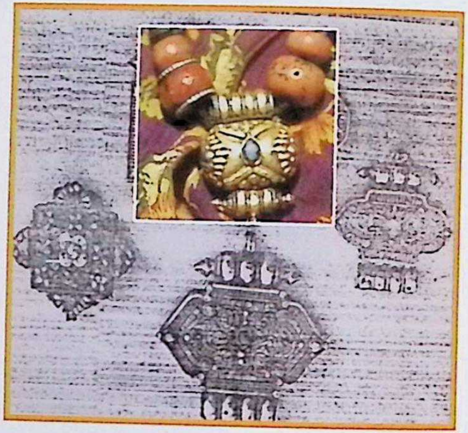
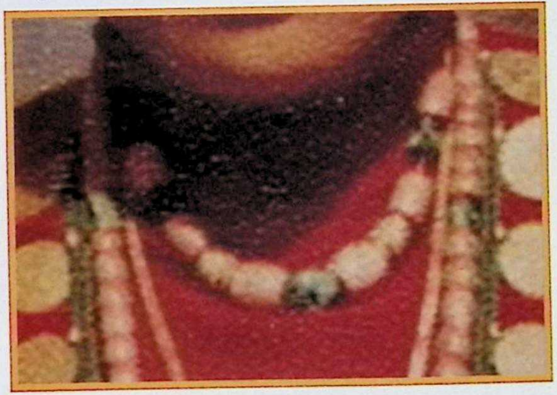


Fig 31

Amulet Necklace wearing of amulet of various shapes and sizes were common among all ethnic communities and the Hill or Mountain women are of no exception. Amulet has its own symbolic values. It was usually worn as a protection against evil. Later it became a matter of adornment. People from different ethnic communities such as the Chepang girls wear a rectangular amulet with small trinkets hung on strings of one rupee silver coins with betel leaf designs. A Tamang woman also wears an oval ornamented box shaped amulet known as **'Dori'**. This amulet is flanked by coins, corals with precious stones and other beads on it with flowery designs.

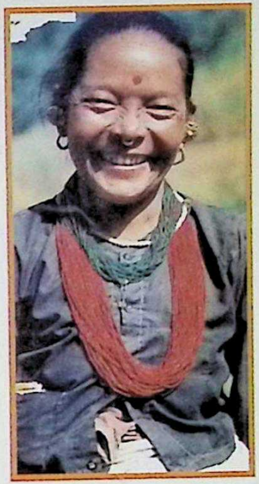
Kantha (Necklace) is a round, oval, rectangular beads of all shapes and sizes,. (Fig 32) it is a large Hasuli like Kantha or necklace. In the far-east Nepal beads are flat but in Pokhara the beads have pronounced points.

.Fig 32



Kantha (Necklace)

Fig 33



Pote (small–beads)

Pote symbolizes auspiciousness. It is worn only by the married women. It is popular among the Mountain or Hill women but also among other regions and other communities. Hence 'Pote' of different colours has great symbolic significance in the life of Nepali women. During a wedding the groom while observing ritualistic ceremony of marriage offers 'Pote with Tilahari' to his bride. The important aspect of this is that, when a woman becomes a widow, then she is forbidden to wear 'Pote' or these small beads.

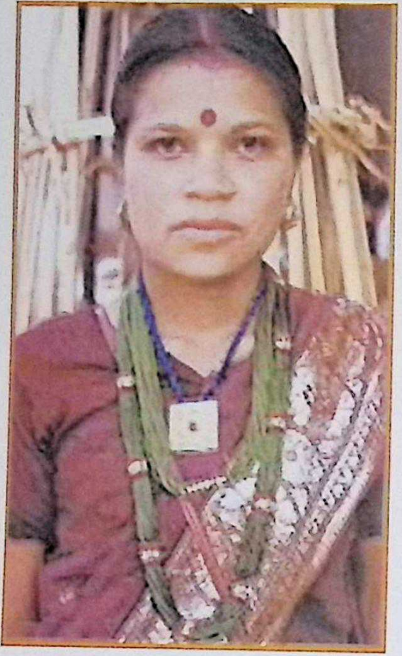
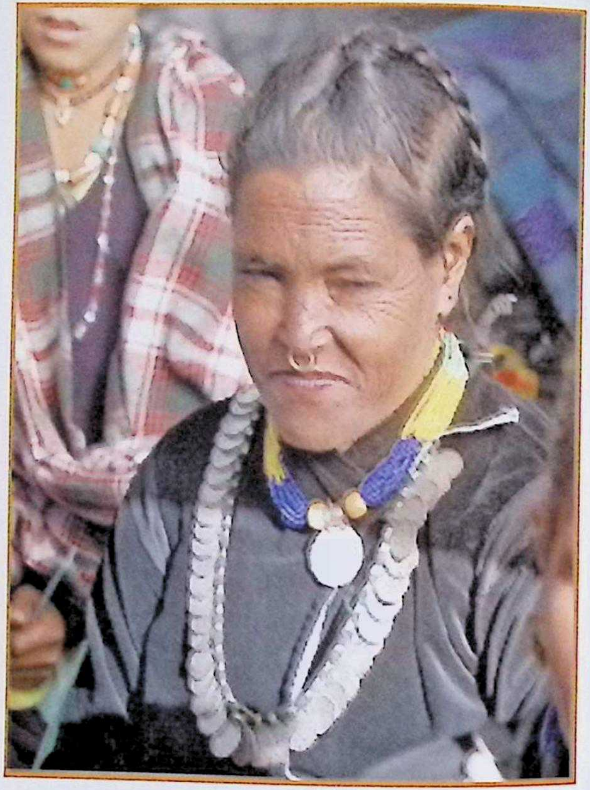


Fig 34

Nau Gedi (Nine Beaded Necklace) Wearing of Naugedi or the nine beaded necklace that has small colourful beads termed as the 'Pote'. This also signifies being married. Even this necklace is not worn by women when they become a widow.

Fig 35



The silver paisa mala (necklace of coins)

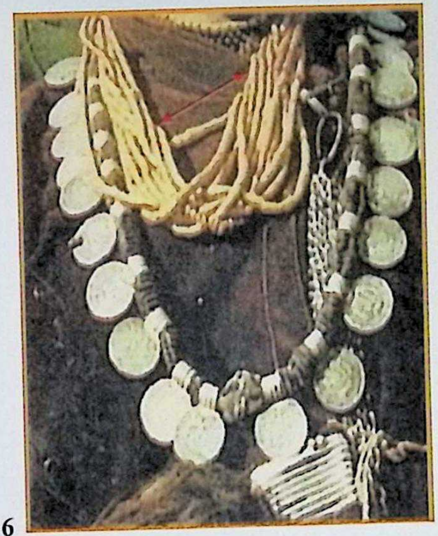


Fig36

Paisa/ Niska Mala (Coin Mala) wearing of necklaces of silver coins are common among ethnic groups of Nepal and elsewhere. Belief exists that old coins bring good-luck. Villagers keep gold coins under the pillow of the women who is about to give birth. Magar women and other ethnic groups are seen wearing a close knit silver coins long mala or necklace. The coin necklace became popular among Magars, Limbu, Chepang and Gurungs but we also see other casts groups wearing gold coin necklace or 'Asarfi' mala or necklace.

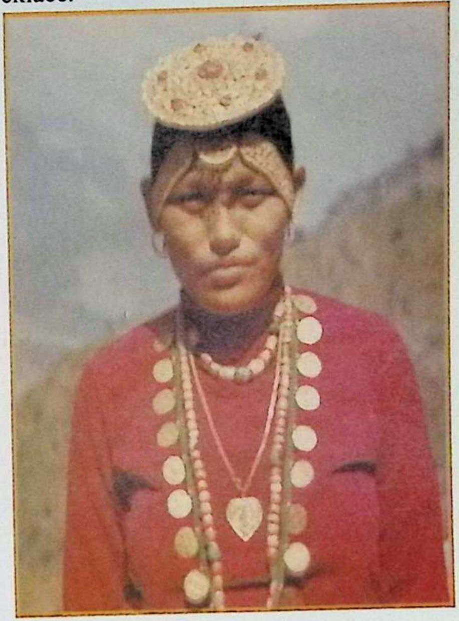
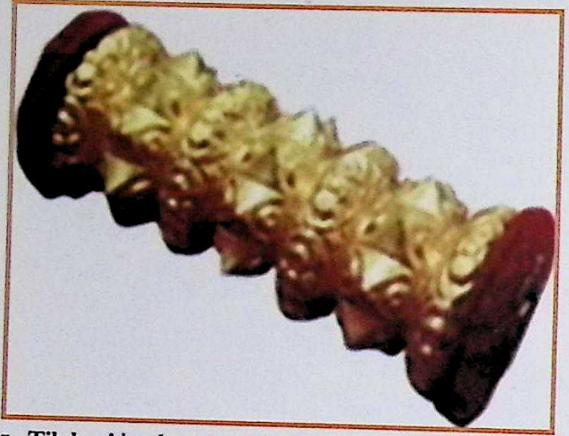


Fig37 Asarfi' or gold coin necklace

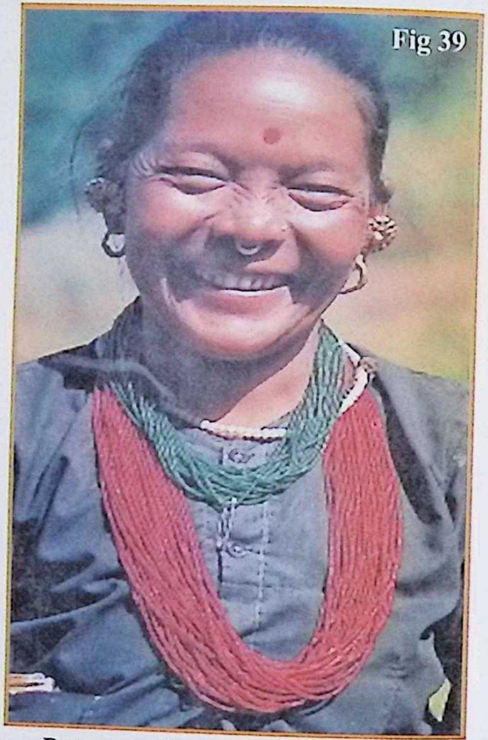
Gurung girl is shown with a gold coin necklace known as **'Asarfi'**. An Amulet flanked by Indian half-rupee silver coins.

Fig 38



- **Tilahari** is a large round gold pendent joined together by colourful small beads known as 'pote'. It symbolizes the status of married women. It is worn by both Hill or Mountain women and other ethnic groups of Nepal. This is an important ornament given to the women during her marriage by her husband. Even this ornament cannot be worn by women when her husband dies. The size of 'Tilahari' differs. Earlier there was a belief that when the husband died the women used to depose her 'Tilahari' in his burning pyre. Now a days it is not so. This ritual has completely vanished. The reason maybe because the cost price of gold is extremely high.

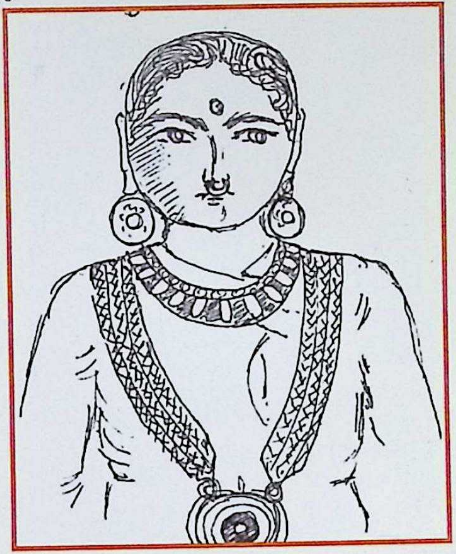
Fig 39



Pote small coloured glass-beads

Pote are small glass beads of various colours. These necklaces are not only decorative pieces but are of great symbolic values.

Fig 40



- **Hasuli** (Collar like necklace or a neck-band). This neck-band is popular among all ethnic communities. Majority of images of the deities belonging to the 5th to 19th century A.D are depicted with the 'Hasulis' of different shapes and sizes and designs. Example. The image of Garudasana Vishnu of 8th centuryA.D at Changunarayan is also depicted wearing a simple '**Hasuli**' (Fig 41)

Fig 41

Among the Hill women, **Hasuli** of silver of different designs some doughnut shaped others decorated with designs are popular to this day among different ethnic communities.

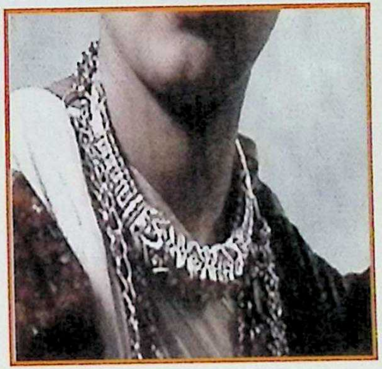
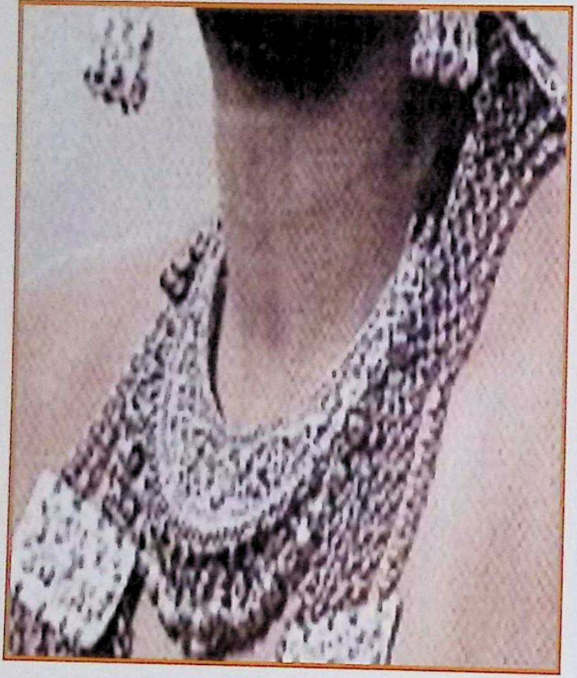


Fig 42

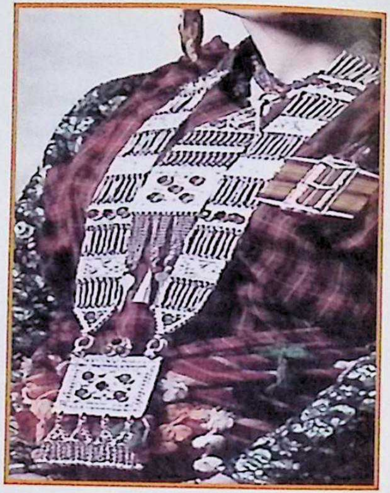
Hasuli

Fig 43



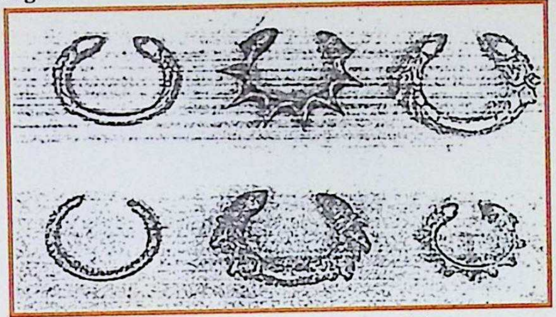
Silver Hasuli worn among Tharu Ethnic community. They wear it during a festive occasion.

Fig 44



- **Phalakhara (long necklace)** it is not very common among the Hill women, because of its cost. It can be worn only by those who can afford it. It is also termed as a large *Kantha* in Nepal but it looks like a 'Phalakhara'. It is made up of beads, coral with silver pieces to hold it. This type of beads with corals symbolizes good fortune and fertility. In India 'Phalakhara' is made of gold, pearls, and diamonds and other precious stones. But among the ethnic communities it is made of silver, coral and other semi-precious beads. Some of the images of 16th century have been depicted with 'Phalakhara'.

Fig 45



Bulakhi (Nose-ornaments)

- **Nose Ornaments** wearing of nose ornaments among the Hill or Mountain women is a common sight. Nose studs seem to be in great favour

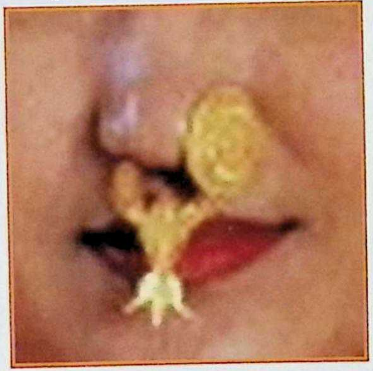
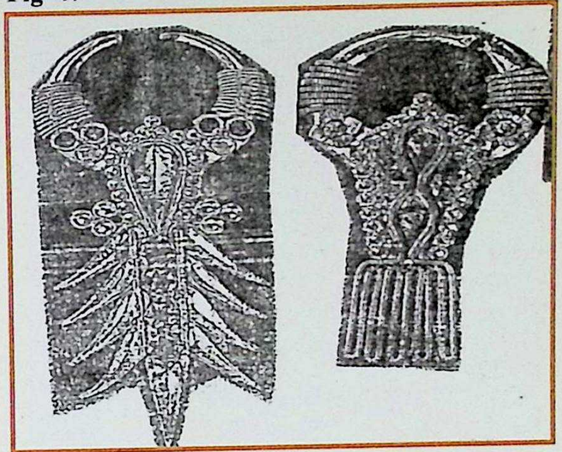


Fig46

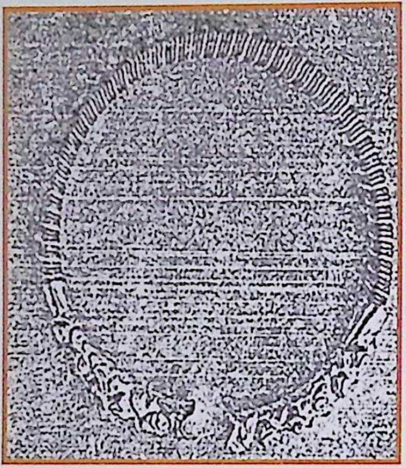
Fig 47



Bulakhi

- **Bulakhi** (Nose-Ornaments) It can be of various shapes and size. Some are big round in shape nearly covering the mouth. Sometimes the Bulakhi is so heavy that it has to be held by a string or a chain. Magar, Rai, Limbu women are depicted wearing such nose ornaments usually made up of gold embossed with semi-precious stones.
- **Bracelet** or bangles of various designs, shapes and sizes are very much popular among all ethnic communities and the Mountain region is no different

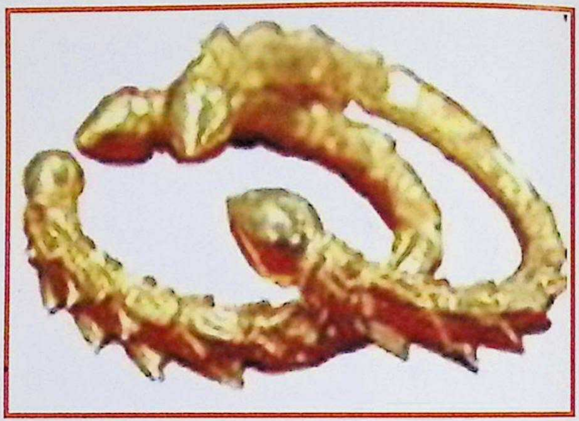
Fig 48



- **Pancharakshya** bracelet made up of five metals comprising of **gold, silver, iron, bronze and copper** are worn by both male and female for the purpose of protection. It is also said to have medicinal values. It helps to control blood pressure.

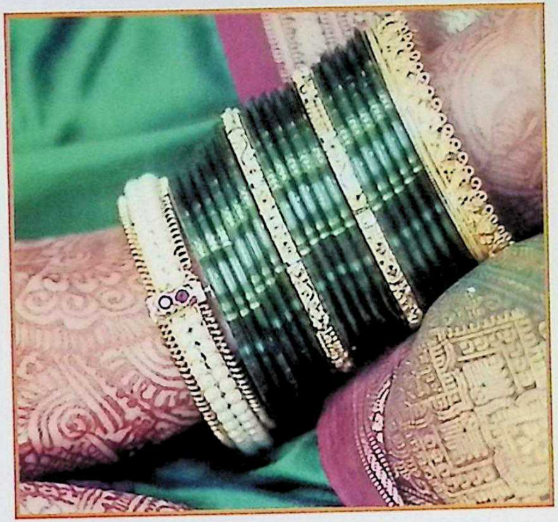
This is an old traditional silver round shaped hollow bracelet. It has a unique design. It comes in a pair and is worn by women. The outer part has throne like sharp edges while inner part is smooth so women would not have any difficulties wearing it. This piece is not mere piece of jewellery but it can be a small protection weapon for women because of its sharp edges

Fig 49



- **Bagh Mukhi Bala** also known **Bunge Bala** is a bracelet shaped like the tiger's head usually and is made up of gold and silver. It is extremely popular among the ethnic communities. This is an old traditional silver or gold round shaped hollow bracelet. It has its own unique design. It comes in a pair and is worn by women. The outer part has thorn like sharp edges while inner part is smooth so women find it easy to wear it. This piece is not just a pair of jewellery but it can be a small protection weapon for women because of its sharp edges (www.jewellerynepal.com)

Fig 50



- **Glass-bangles** majority of the ethnic groups love to wear glass bangles of different colours. Hill women are no exception. The interesting fact is that it is worn by married women. When her husband dies, her glass bangles are broken and after that she is forbidden to wear any glass bangles. She can however wear gold, silver bangles.

Textiles and Dyes

Weaving existed among different ethnic communities. In the mountain or hill region also weaving homemade cloth existed. Both fine and coarse variety of cotton were woven. The villagers also weave coarser cloth out of hemp and *'Bhangro'* was made of it.

The varieties of dyes available were made up of available raw materials such as indigo, crimson, yellow, turmeric, black and blue. Women wore colourful cloth while men wore simple colours.

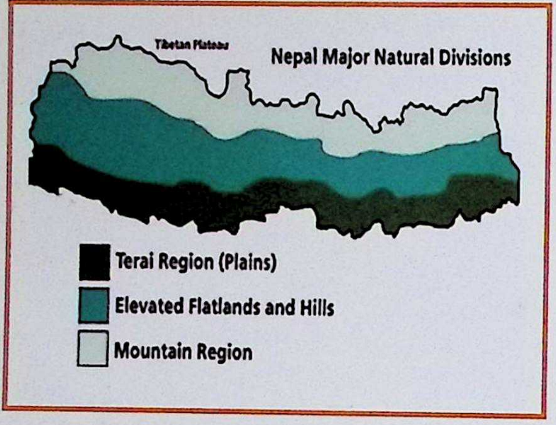
Style

The style of Hill or Mountain men and women were different from the Himalayan and the Terai region. The ecological terrain and the cold climate made them wear costumes and ornaments as per their society and community based on their tra ditional beliefs. Times have changed, modernization and inflation has taken over the society. Today people are wearing smaller ornaments and their traditional dresses or costumes too have undergone changes.

HILL OR MOUNTAIN REGION

COSTUMES

Fig51

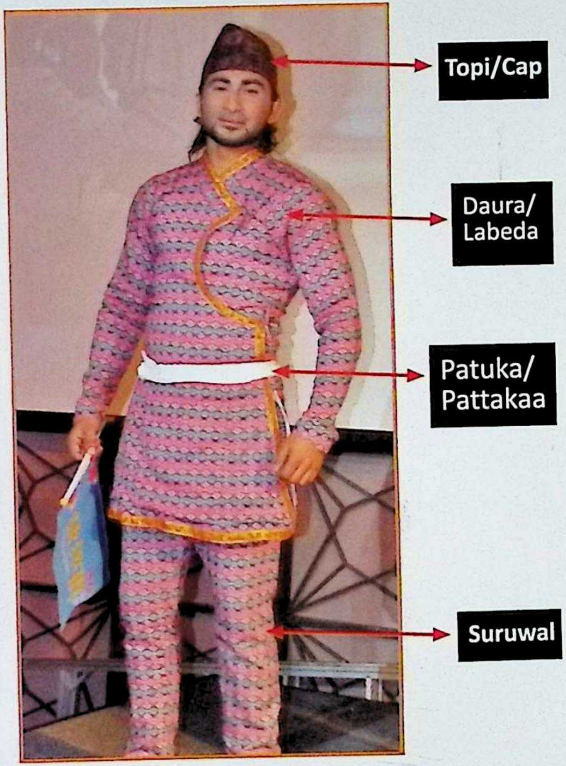

Tibetan Plateau
Nepal Major Natural Divisions
Terai Region (Plains)
Elevated Flatlands and Hills
Mountain Region

- **Hilly region (Temperate Region)** is the homeplace of Brahmin, Chhetris, Kirants, Newars, Tamangs, Magars, Gurungs and Thakalis.

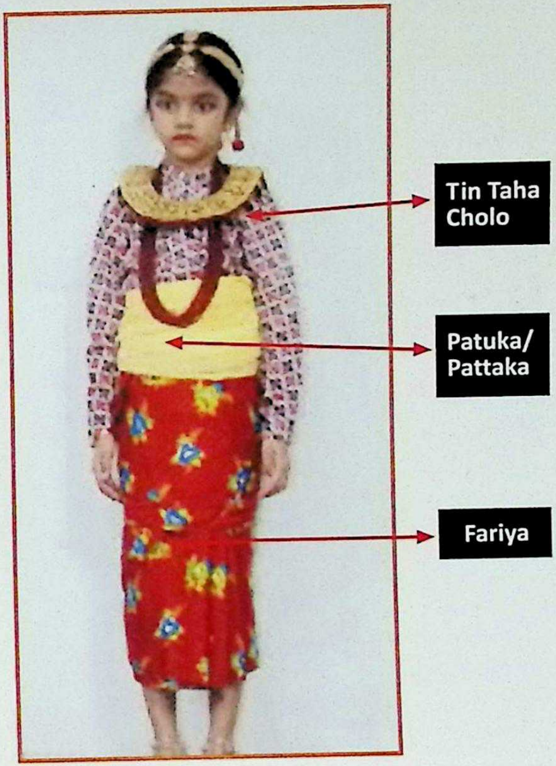
Table 2

Male	Female
Daura, Suruwal, Patuka, Bhoto, Toni, Coat, Pheta	Ghalek (Gurung), Patasi (Newar), Pasmina, Dhoti Cholo, Majetro, Kurta and Salwar

A Chhetri boy Fig 52


Topi/Cap
Daura/ Labeda
Patuka/ Pattakaa
Suruwal

A Chhetri girl Fig 53


Tin Taha Cholo
Patuka/ Pattaka
Fariya

Hill Region (Brahmins)

Costumes and Ornaments

Brahmins are the priestly caste in the Hindu Social organization Though today Nepal is a secular country, yet, all the ritualistic practises to this day are conducted by the Brahmins Priests.

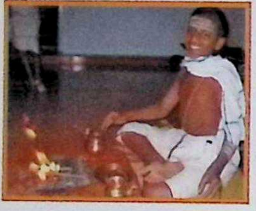

Yajnapavita
Sacred-Thread

Fig 54

The 'Brahman' in colloquial Nepali term are called '*Bahun'*. They are the dwellers of the hill or mountain region. Traditionally they were caste of educators, and priests in .

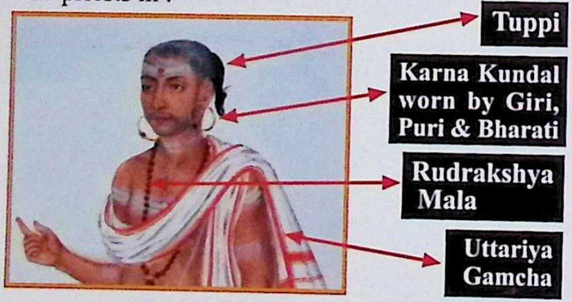

Tuppi
Karna Kundal worn by Giri, Puri & Bharati
Rudrakshya Mala
Uttariya Gamcha

Fig 56 **The Holy Brahmin**

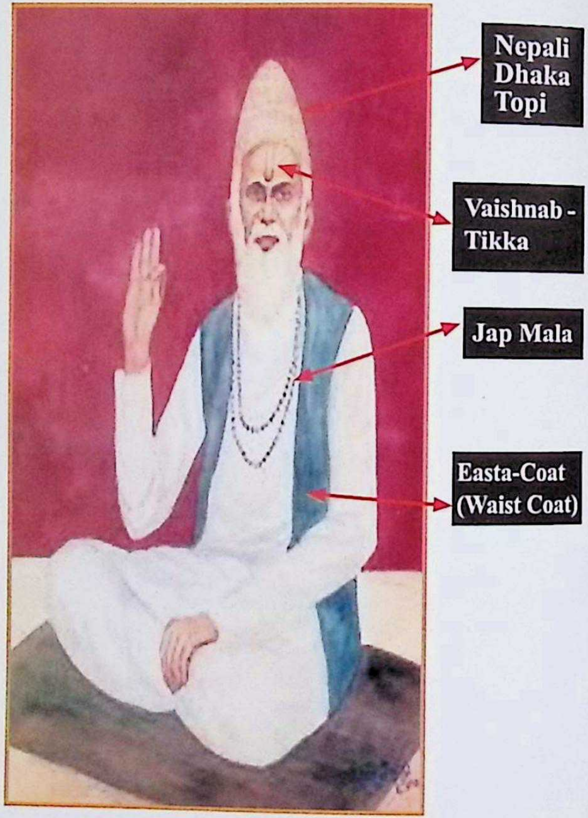
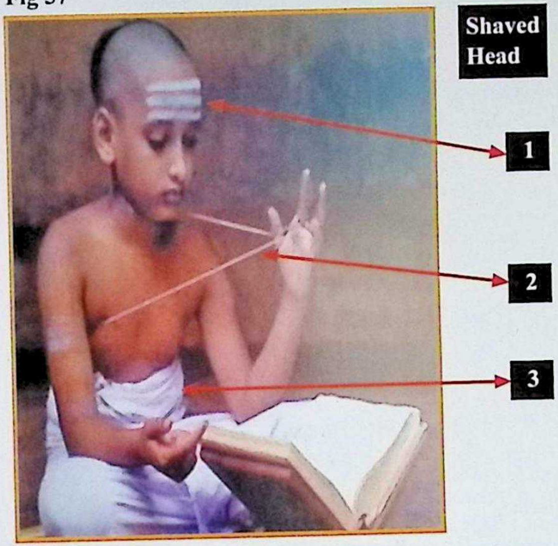

Nepali Dhaka Topi
Vaishnab - Tikka
Jap Mala
Easta-Coat (Waist Coat)

Fig 57


Shaved Head
1
2
3

1. This is the symbol worn by followers of Lord Shiva on their fore-head
2. It is 'Yajnapavita' or the sacred -thread. Without wearing it an individual cannot perform any rituals.
3. 'Antariya' or Dhoti worn during ritualistic occasions.

A Brahmin Elderly Man in his traditional Nepali Dress

Fig 58

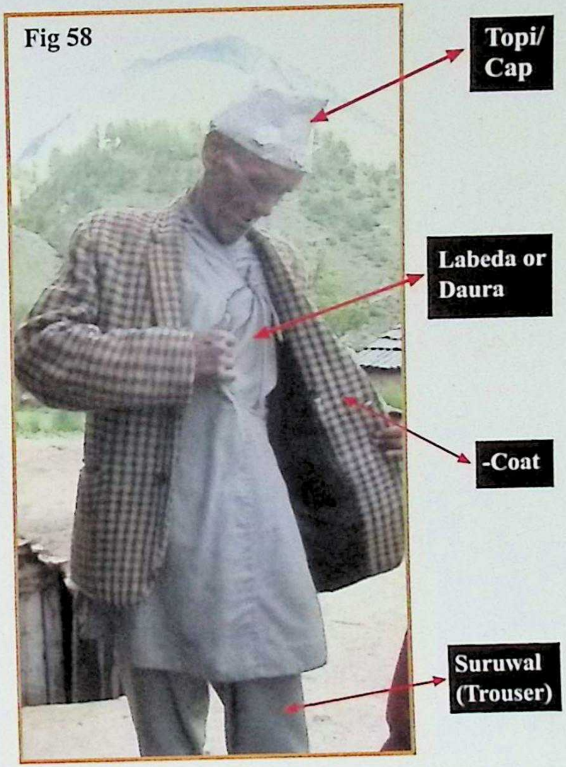
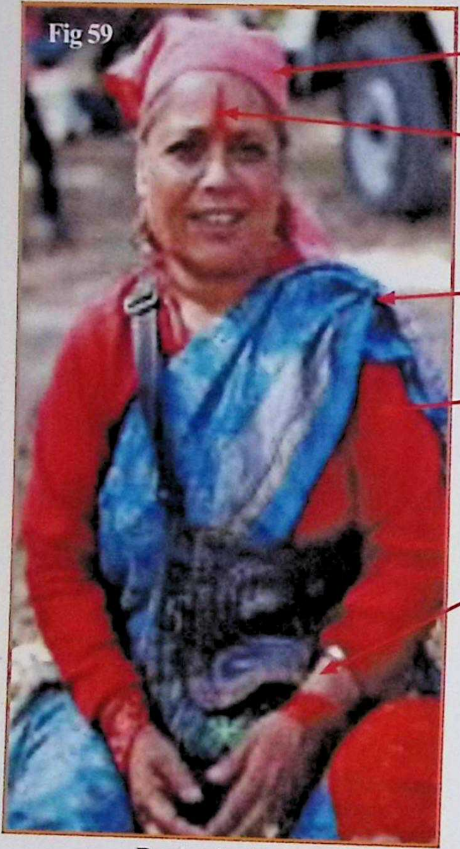

Topi/ Cap
Labeda or Daura
-Coat
Suruwal (Trouser)

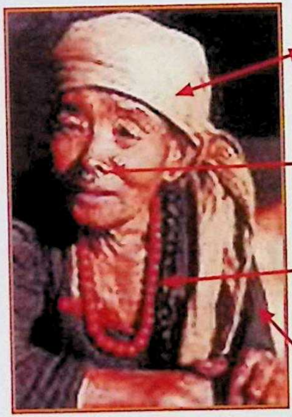
Fig 59


Pheta (Scarf tied as a head covering)
Red Vermillion Tikka wearing red signifies her being married and is a symbol of her husband being alive
Sari
Nepali Cholo or Blouse
Chura or red glass bangles that signifies her being married and it is a sign that her husband is alive

Brahmin Lady

Hill People (The Rai)

The Rai ethnic group belong to the Kirat group. They are found in different parts of Nepal. 2068V.S. (2011 A.D). The population census shows 6,20,004 in numbers. They are believers of Kirat religion that gives importance to ancestor worship. Their important festival is Sakhewa.They speak 29 different languages. They wear dresses made up of sheep wool such as Fega, Mekhla, Kokate, Lukune, Jhompa, The male tie Khukari on their waist. But female tie 'Khurpa' on their waist with patuka. They wear coins mala or necklace known as Reji-Hari Mala, Chumal, Bahi, Kalli and Tariwan.



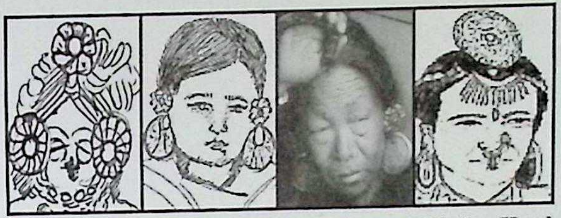
Women tie 'Pheta' or cloth on the head some plain and some with colourful designs

Bulaki
(Nose Ornaments)

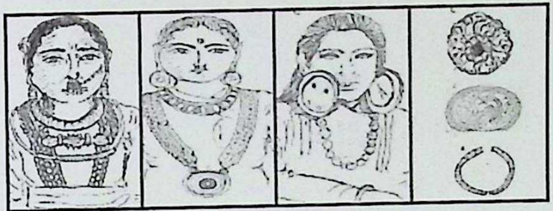
Wearing of red coral beads is common, beside this they wear colourful beads

Nepali Tune Cholo (Blouse tied with strings).

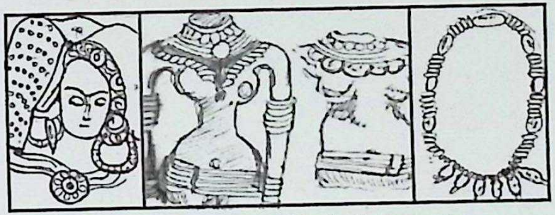
Rai women



Terracota, Mohenjadaro. Tamang Dungari. Limbu Head

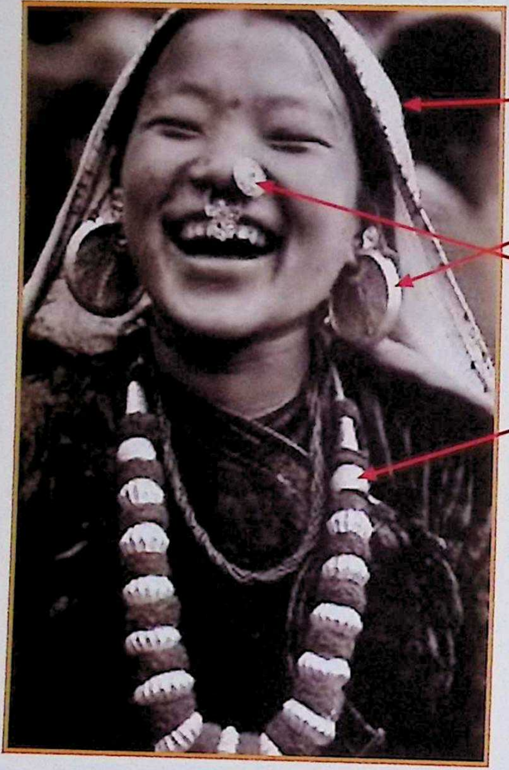


Neck, ear, hair-clip of various ethnic communities



Mohenjadaro, Harrappan Neck Ornaments

Fig 61



Ancient Name Uttariya or Odani covering the head.

Chepte Sun.a flat earring embossed with red etones.

Bulanki hanging from the nose.

Kantha

Young Rai Girl

Kantha

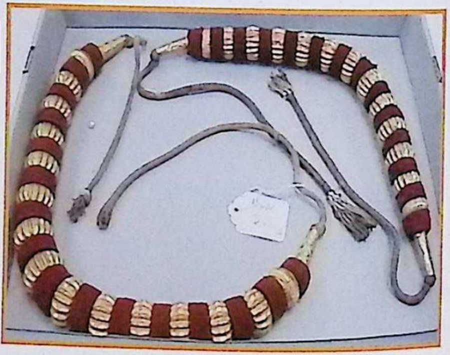
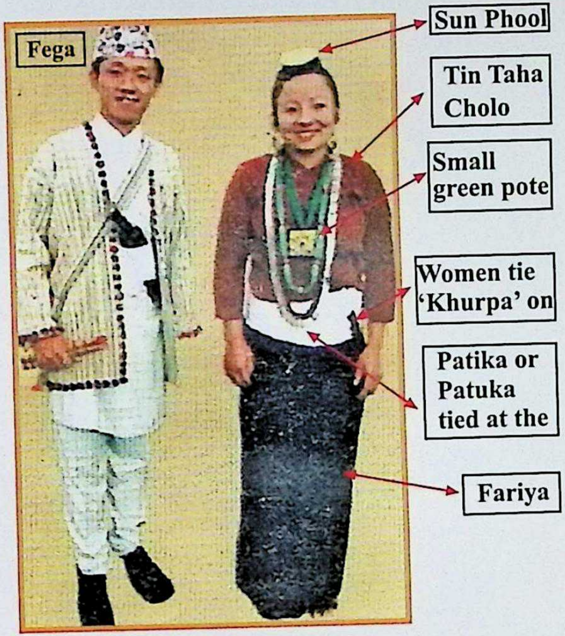


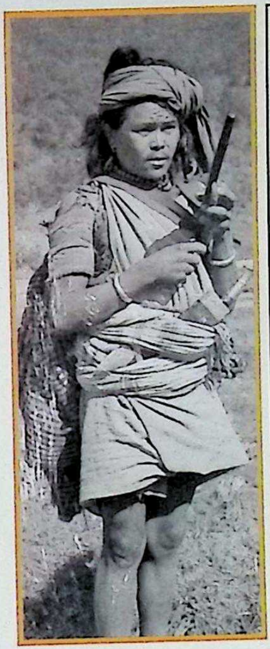
Fig 62

Fig 63


Fega
Sun Phool
Tin Taha Cholo
Small green pote
Women tie 'Khurpa' on
Patika or Patuka tied at the
Fariya

Rai Male and Female

Fig 64



Gurung Lad 1957

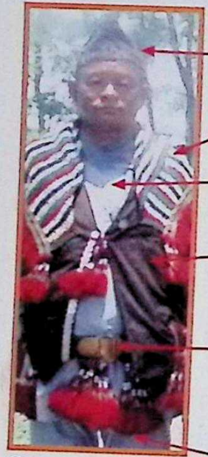
This photo depicts a Gurung lad wearing his traditional dress with a pheta or turban . His attire depicts the Gurung in earlier days of 1957. He is shown carrying a khukuri. Once long ago they were also hunters and gatherers. Now times have changed.

The books and photos taken by Brian Hodgson (1801-1891), Perceval Landon (1868-1927), and other early scholars bring to lime light that times change, life changes. What you see today, will not last forever. It is best we capture it in writings and photos. It will show us our roots and provide us with authentic evidences of our past history. Be it the history of apparel and ornaments

Sunuwar Male and Female

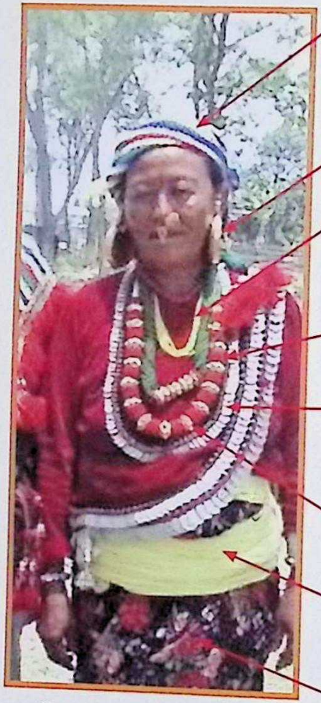
Sunwar are also members of Kirat ethnic group. The 2068 V.S. (2011 A.D) census shows 55,712 population. They are worshippers of nature and earth. They celebrate festivities of 'Udhauli and Ubhauli. Their high priest is known as Nokso, They speak Koeich, Sunwar language that comes under Tibeto-Burman origin. Male wears Daura-Suruwal, on top a colourful shawl. While a female wears Guniyo –Cholo, and an Askot decorated with coins. They also decorate themselves with large gold ornaments.

Fig 65


Nepali Topi or Cap
Colourful Odani / Scarf
Tune Labeda or Daura
Toni –Coat or Easta Coat (Waist Coat)
Leather belt with Bronze Belt tied over the Labeda
Suruwal / Trouser

Sunuwar Male

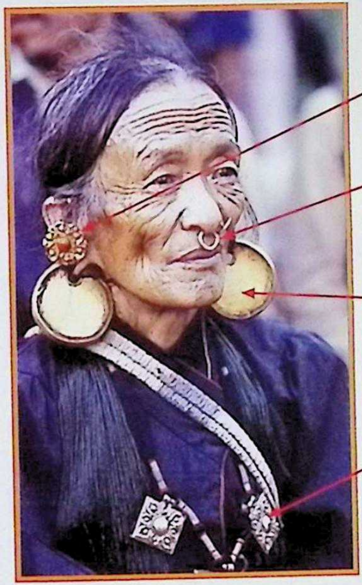
Fig 66


Colourful 'Pheta' or turban
Chepte-Sun Flat earring
Yellow 'Pote' beads.
Kantha Mala
Long Silver Coin 'Chauwani' Mala woven Asakot
Tilahari on green 'Pote' symbolizes Marriage.
Patuka / Patika
Fariya or Gaman

Sunuwar Female

Gurungs the Hill People

Fig 67



Dhungri

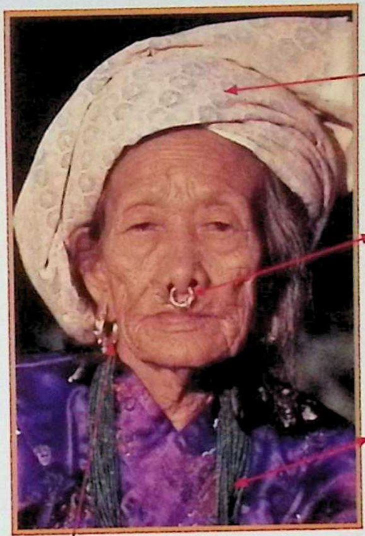
Simple ring like Bulakhi

Cheptesun

Amulet Mala (Necklace) Belief that it protects them from evil

Gurungs Women

Fig 68



Khasto (Nepali Shawl) tied as a Pheta or turb

Simple ring shaped Bulakhi (Nose ornaments)

Green 'Pote' small glass beads. Symbole of her being married and it depicts that her husband is alive

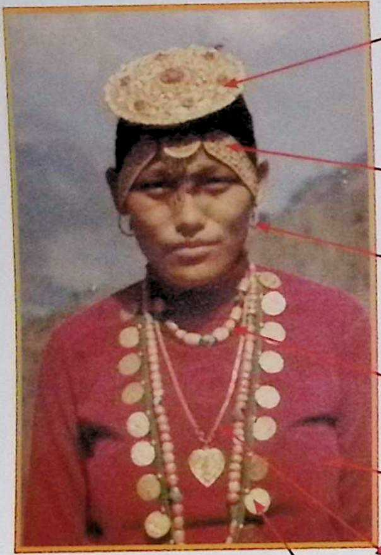
Gurungs Women

Marwari (earring)

Marwari is one of the popular of earring in Nepal. Its structure is a hollow hoop varying from two to five centimetres in diameter. The entire surface is elaborately embellished with designs, showing the more or less abstract motif of twin protective creatures. In the centre the heads of the creatures that represent either lions or dragons hold a spherical shape

A young Gurung Girl in her Attire

Fig 69



Gurung Girl

Shir – Phool (Gold) worn during special occasion as marriages

Sirbindi of gold worn on the forehead

Simple gold Mundri or the ring

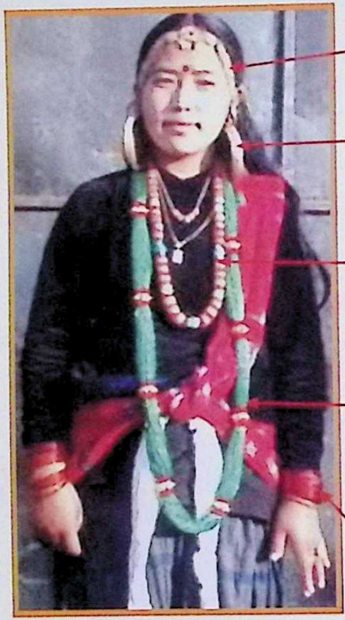
Coloured Bead or short Mala or necklace

Nepali Makhamal ko cholo (Blouse)

Gold Chain with 'Pan ko Pat locket' heart shaped locket

Asarfi Mala (Gold Coin necklace)

Fig 70



Sirbindi

Chepte sun earring sometimes embossed with red stones

Coral Bead Mala or necklace

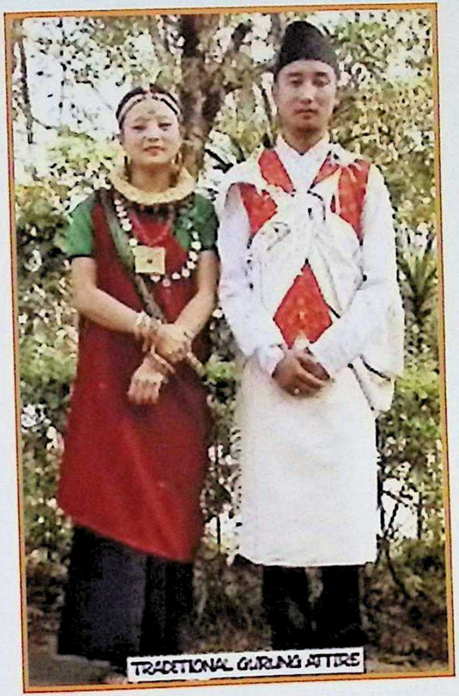
Long Pote with Nau Gedi Mala (necklace with nine gold beads)

Chura (red glass bangles)

Gurung Girl

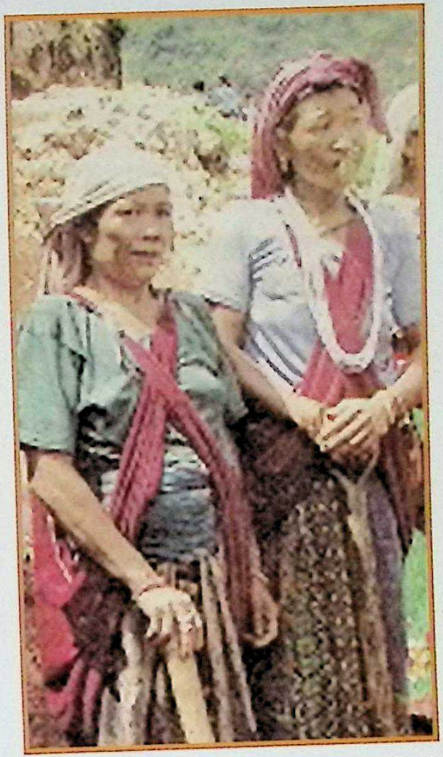
Gurung Couple

Fig 71


TRADITIONAL GURUNG ATTIRE

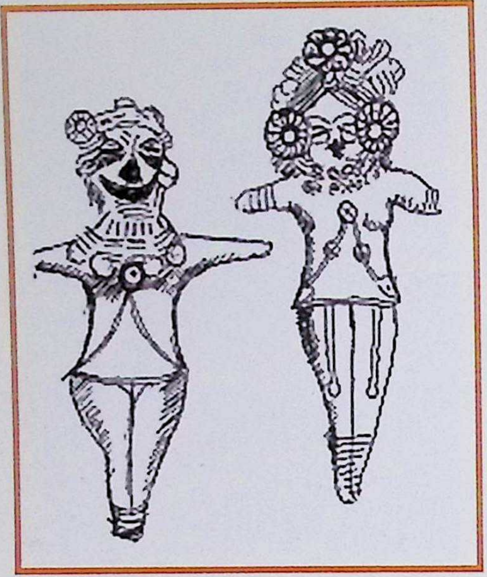
Gurung couple wearing their traditional dresses.

Fig 72



Ghale women wearing criss-cross Gada

Fig 73



Images at Harappa

The Excavated images at Harappa depicted with a scarf criss-crossing the breast. The Ghale Women of Nepal wear similar attire. The Male Gurung in (Fig 71) is depicted in a similar style. This is a symbol of fertility not only in the Indus valley culture but also to this day among these ethnic groups of Nepal.

The Ghale women depicted wearing **'Gada'** a criss-cross scarf tied in front symbolizing the fertility. (Fig 13)

Fig 73 b

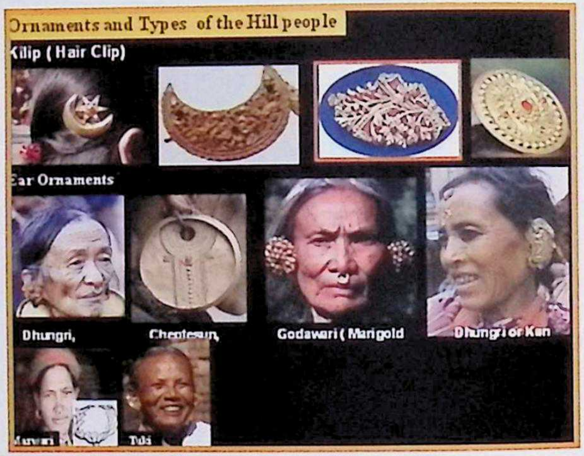

Ornaments and Types of the Hill people
Kilip (Hair Clip)
Ear Ornaments
Dhungri,
Cheptesun,
Godawari (Marigold
Dhungri or Kan

Fig 74

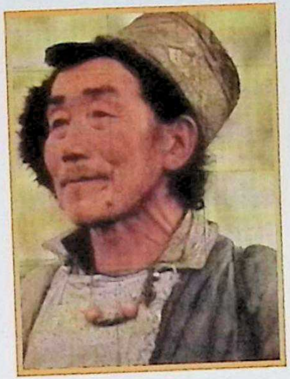
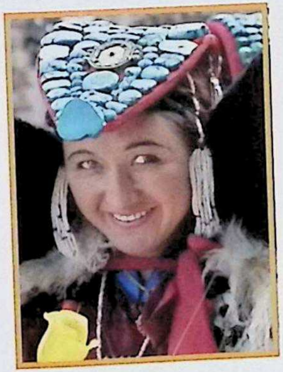


Fig 75

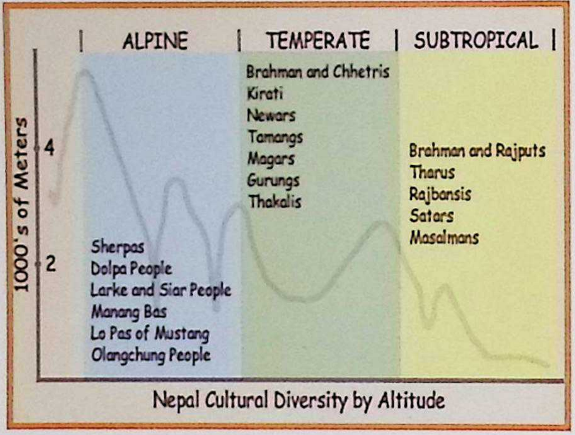


THE HIMALAYAN PEOPLE

CHAPTER II

THE HIMALAYAN PEOPLE

Fig 76



Nepal Cultural Diversity by Altitude

Fig 77

Himalayan region (Alpine Region)

The word "Himalaya" is made up of two Sanskrit words. Him refers to 'Snow', and Alaya is "Abode'. Ayayans term it as 'Abode of Gods' This region has an altitude ranging between 4,877 m to 8,848m. It includes eight of the 14 highest summits in the world that exceed an altitude of 8000 m, including the highest of them all, Mt. Everest (8,848 m) the new fold mountain. Only 8% of Nepal's population live in this region.(www.himalayanregion.com)

People and Background

The Himalayan region is the home place of numerous ethnic communities like the Sherpas, Dolpa people, Larke and Siar people of Manang Bas Lopas of Lo pass of Mustang, Olangchung people etc. These ethnic groups belong to the Mongoloid groups of Tibeto-Burman origin.

Sherpas

Sherpas in the literal term means people of the east in the Tibetan language. The population census of 2068 V.S. (2011 A.D) 1, 12, 946 . They are followers of Buddhism religion. They celebrate Losar, Dumje, Fanghi, Lapso, Yaryang, Kangsur, Dukapa, Chechyu, Nunnya, Manirimdim, Chechyu. These Sherpas people have their own sense of dressing and ornamentats based on their ecological climatic conditions of this region.

Larke and Siar People of this region

The Larke dwell in the Northern most part of Gorkha while Siar dwell along the Northern most region of Dhading. They usually speak the Tibeto-Burman anfd Gurung language. Their dressese and ornamentations are similar to the Gurungs of Nepal

Manang People

The dwellers of Manang are termed as the Manangis, today they have migrated to various regions of Nepal and are known as flourishing traders or business people. They have their own religious practices within 12 villages or 'Baragoan.' Their ornaments and costumes are similar to the Thakalis dwelling within these regions.

Lopas of Mustang

The settlers of Lo are termed as the Lopas They carry trade with Nepal and Tibet in the Upper and Lower Mustang region. Their ornaments and costumes are similar to the dwellers of Manang and the Thakalis.

The People of Olangchung

These people are the inhabitants of Olanchung Gola which is the most important trading route along the Eastern Nepal. Their ornaments and apparel are very much similar to the Manang and Thakali people, dwelling along the Himalayan regions.

Other people dwelling along the Himalayan region are the Thakalis Thudan, Topke Gola and the Lhomis

Costumes of the Himalayan People and Types

Table 3. Costumes of the Himalayan People.

The different costumes worn were:

Female / Male Costumes and Types

Chuba

Chuba originated in the cold climate of Tibet. It is a thick, warm ankle length robe that is bound around the waist by a long sash. The Chubas upper portion becomes a large pocket for everything from money to bowl. When the sleeves are unrolled it extends beyond the fingertips. Earlier Chubas were made from strips of hand-woven woollen cloth. Originally they were not dyed it was made from the wool of white coloured sheep. Now it is dyed in black or brown.

Bhakhu

Bhakku is a thick robe. It is worn both by the male and female. It is thick and reaches up to the ankle and it is fasten by a sash that acts as a belt. This is a special dress common among the Himalayan communities. Sherpa female wear a blouse under the Bhakku. On top of the Bakhu they wear multi coloured stripped (maroon red and green striped apron like cloth). The significant feature is that married wear it facing the front while unmarried wear it behind their back. Now one finds change in the manner of wearing it. Hence it is necessary to conduct studies soon prior to the disappearance of these traditional dresses.

Himalayan	*Chuba* *Bakkhu,* *Docha,* *Shyamhu,* *Lukani*	*Bakkhu,* *Dochha* *Pangen.*

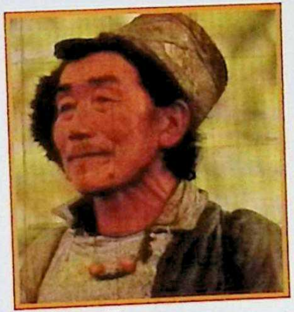
Interview with Dawa Yangi Sherpa on Sherpa's apparel; she viewed that earlier their dresses were traditional; but today dresses have become extremely modern.

Headgears and Hairstyles

The headgears and hairstyle differs. The Himalayan region is extremely cold. Both Males and females wear **caps** to ward away the

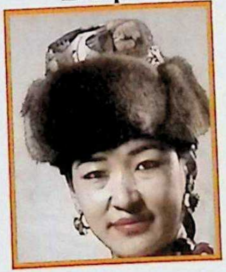
cold winds and snows. People wear different types of hats.

Fig 78



Zompa

Fig 79



Tsezha hats are worn by religious people. It is a ceremonial hat that resembles cocks com-band. Its shape and size differs as per the status of the monks.

Shahag is a black hat worn by tantric priest during Mani Rindup and Dunchi www.himalayanregion.com.

Zompa is made up of multiple layers of felt and it is sometimes embroidered. It is worn by both male and female during festivals.

Female also wear hats to ward away the cold wind and extreme cold. Some of such head gears are as follows:

Fig 80

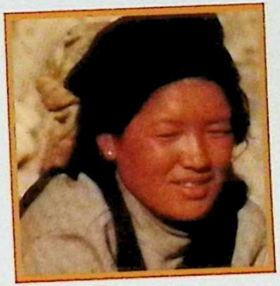


Fig 81

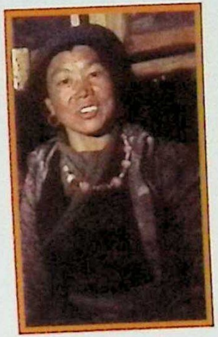
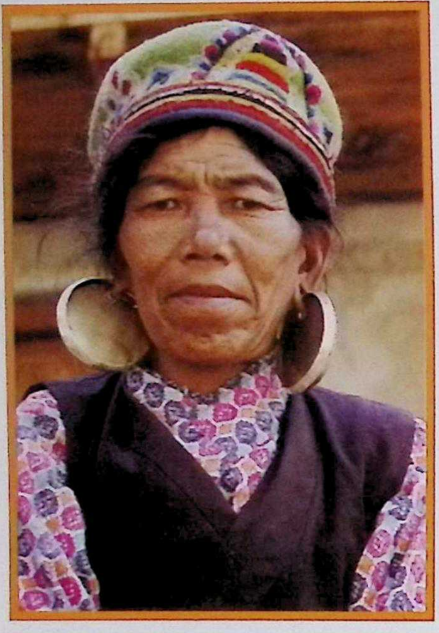


Fig 82



The Lamas at the Monastery, on special occasions also wear ornamental head-gear. Women and male usually plait or tie their hair.

Ornaments and Types

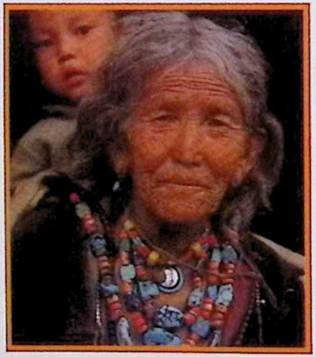
The Sherpa males and females like any other communities love to adorn themselves with their own traditional ornaments.

The favourite among the Himalayan male and female are ornaments such as

Beads

Chhuruk means old coral beads which are strong and its colour ranges from white to red **Beads** of coral, lapis-lazuli, turquoise of different shapes and size are in great favour among the Sherpa's.

Fig 83



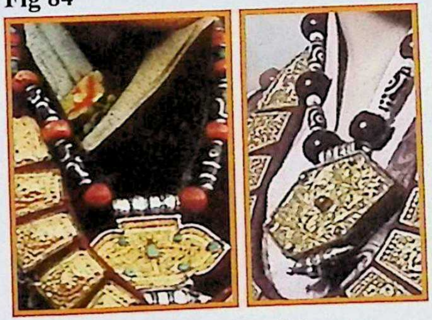
Amulets

The wearing of amulets for protection against evil spirits is common among all ethnic communities and tribes throughout the world and the Sherpa communities are no exception.

The Sherpas both male/female of Helumbu mostly the womenfolk's as well as men folk commonly wore '**Jahndung**' Small amulets also.

A container known as '**Gahu**'s the larger amulet box or (Jantar). Inside the box paper of chanted mantra blessed by the Lamas is placed and put into this container and it is worn on the neck. They are believed to contain protective powers.

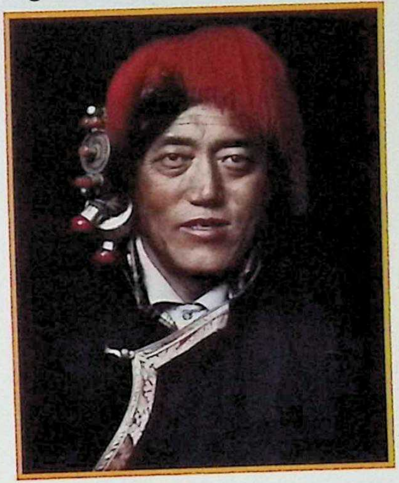
Fig 84



Gahu large-amulet

Beside amulets the Sherpa women also wear corals with flat decorated pendants embossed with blue stones and corals. Gold does not seem very popular; however some of them do wear it too.

Fig 85



Earlier Himalayan men too were involved in adornment.

Fig 86

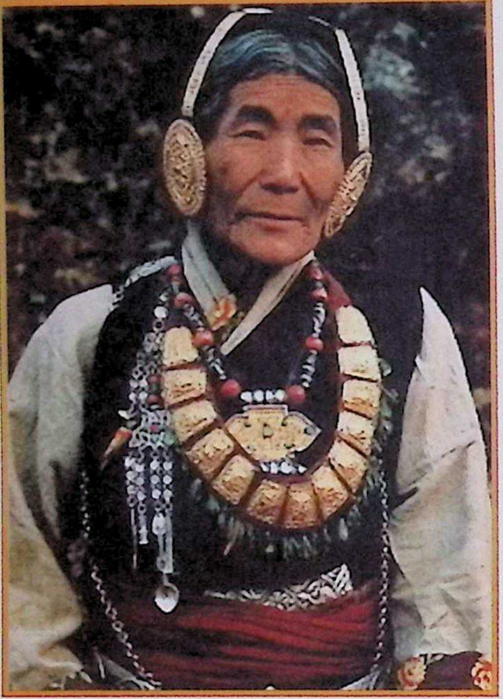


Fig 86 depicts Sherpa women with a flat gold **Kantha** or necklace like the 'Tikkma' worn by the Newari women (ethnic community).

The Sherpas also adorn themselves with **silver decorated chains** with flat, round triangular, rectangular broaches hung on the shoulder falling delicately up to the waist.

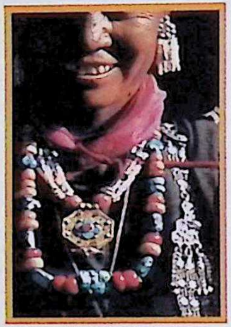
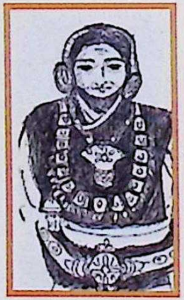


Fig 87



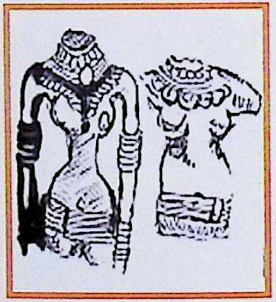
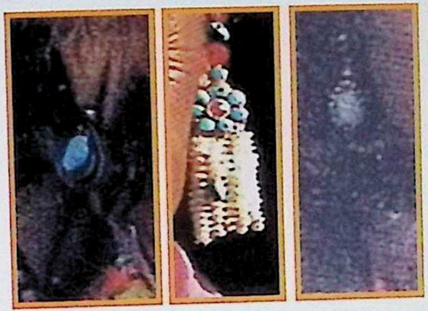


Fig 87a

Sherpa women's girdle **Girdle' Terracottas of Harappa**

Karna Bhushana (Earring)

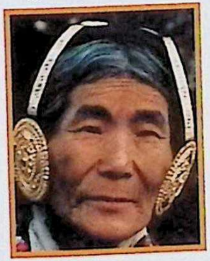
Fig 88



Among the Himalayan communities, wearing of coral, turquoise, lapis-lazuli seem to be very popular. Majority of the females and males adorn their ears with turquoise and corals.

Mendog Kogde

Fig 89



Though gold is not much popular among the Himalayan people yet they do have some interesting gold ornaments like the **Mendog Kogde.** It is a gold-disk with flowery design like the 'Karna phool' worn by hill women. The disk is also known as 'Godawari, it is a flat and heavy gold ornament, comprising of a support that is attached to and tied at the top of the head. The size of the Medog- Kogde differs. (Fig 90) (Fig 89)

Alung

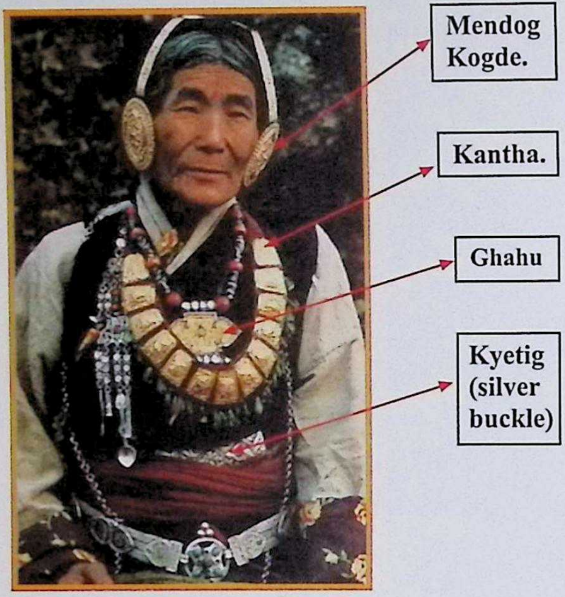
Alung is men's earring made up of gold circular in design with turquoise and coral inset on it. They are heavy.

Maali is a women's earring.

Girdle or belt

Sherpa women and other Himalayan female and male communities are commonly seen wearing silver belts with flowery buckle embossed with coral and turquoise. They also wear **Kyetig** an apron buckle or a silver buckle with different symbols on it embossed with turquoise and sometimes also coral.

Fig 90


Mendog Kogde.
Kantha.
Ghahu
Kyetig (silver buckle)

Beside all these ornaments they also wear **Head Ornaments.**

The Sherpas adorn themselves with traditional head gear of different designs known as the **Ganjung** of different shapes and sizes falling up to the forehead

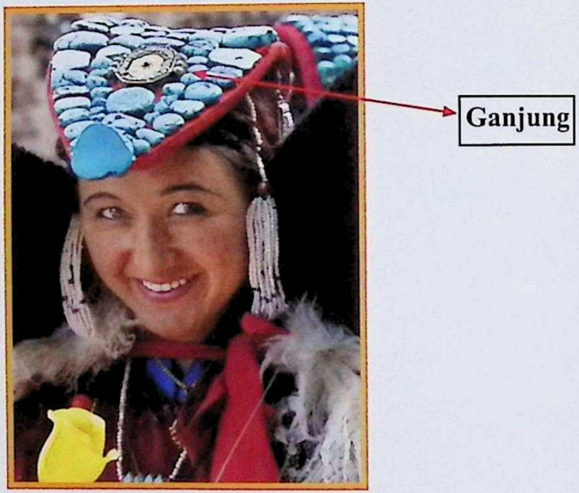
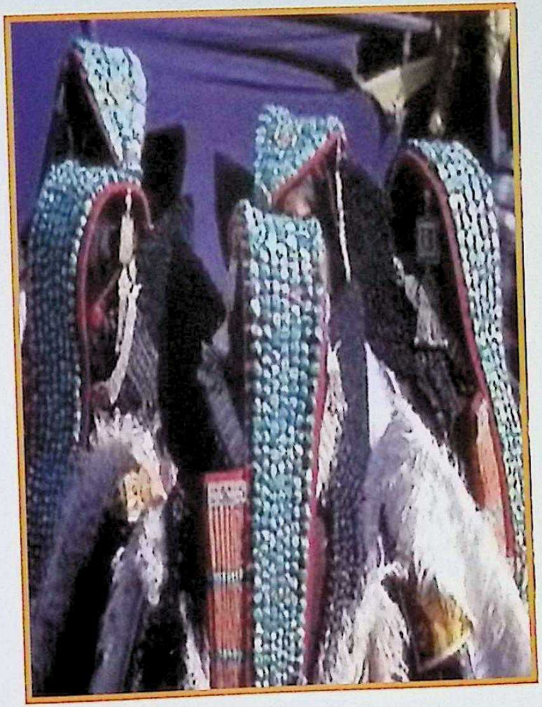


Fig 91

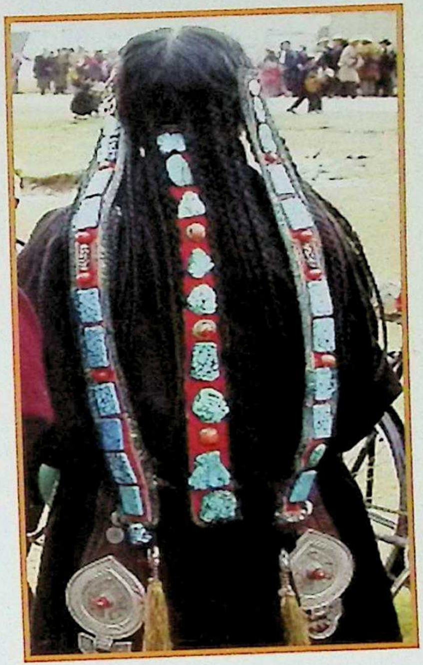
The **Ganjungs** are embossed with turquoise, and blue and red glass beads and this ornamentation falls behind as a **long tail. (Fig 92)**.

Fig 92



Ganjungs falling behind in a long tail

Fig 93



During festive Himalayan summer season the Males too adorn themselves (Fig 93). This is very popular in the region of the Tibetan plateau.

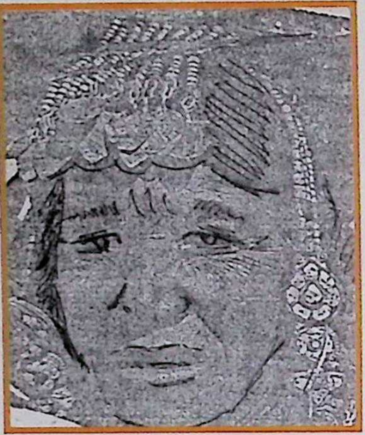


Fig 94

Ekhor

Ekhor is a large silver turquoise head ornament very much similar to Ganjung, but of different design. It is worn by the Nyinba women. (www.himalayanjewelley.com)

Tschok

Tschok or rings of various designs are commonly worn by both men and women. These rings are usually made of silver and embossed with coral, turquoise and other semi-precious stones. In many cases it is seen that the centre stone is turquoise. It is worn for protective purpose.

Docha

Both Himalayan males and females wear high wooden boots with soles of hide known as the Docha

Kacha

They also wear shoes made of buffalo hide and soft dry grass. It is home made, but today it has become extinct.

Lhaam

Lhaam means a monk boot, made of leather with pointed ends. Usually worn by monks and lamas

Kosil

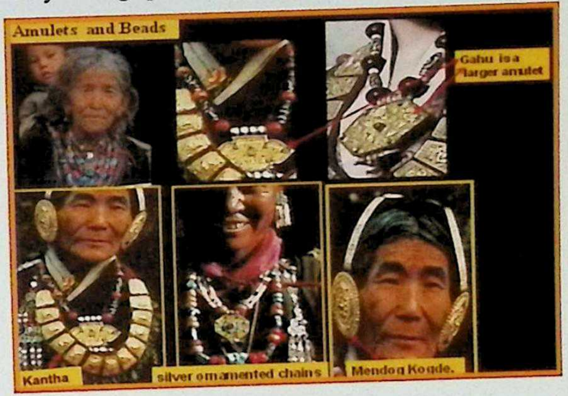
Kosil it is a boot with a felt sole with leather edging. Today lot of changes have occurred.

Textiles and Dyes

Among the Himalayan region both male and female were involved in weaving their own cloth from the wool of the sheep. Earlier they did not dye their cloth and used the sheep wool as it was layanregion.com . Later however times changed and they began to dye their cloths and the wool they used in weaving cloth. Weaving clothes but of lighter quality .existed among different ethnic communities dwelling in the lower regions or in the mountain or hill region. Both fine and coarse variety of woollen cloth were woven. Earlier there were no dyes but later dyes such as indigo, crimson, yellow, turmeric, black and blue became popular. Women wore colourful clothes while men wore simple colours.

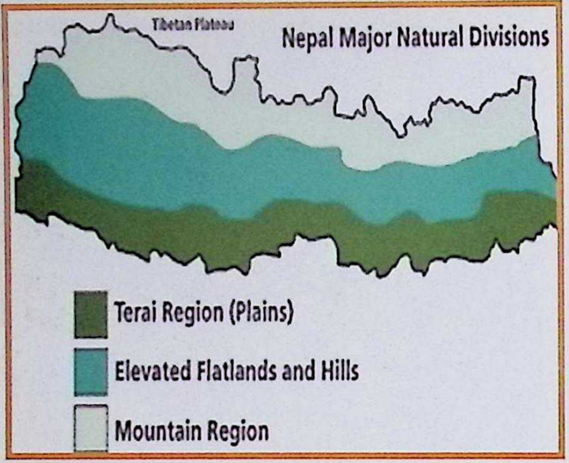
Style

The style of the Himalayan region is different from the Hill or Mountain and the Terai. The ecological terrain and the cold climate made them wear costumes suitable to ward away the piercing cold. and the ornaments they used were from the available corals and precious and semi-precious stones found in the region or brought from Tibet.. Their ornaments have both traditional and symbolic beliefs attached to them such as the amulets worn to ward away the evil Times have changed modernization and has taken over the society. Today people are wearing the ornaments and their traditional dresses or costumes only during special occasions.



HIMALAYAN REGION

Fig 95


Tibetan Plateau
Nepal Major Natural Divisions
Terai Region (Plains)
Elevated Flatlands and Hills
Mountain Region

- **Himalayan region (Alpine Region)** is the home place of Sherpas, Dolpa people, Larke and Siar people of Manang Bas Lopas of Lo pass of Mustang, Olangchung people etc

Table 4	Male	Female
Himalayan	*Bakkhu,* *Docha,* *Shyamhu,* *Lukani*	*Bakkhu,* *Dochha,* *Pangen*

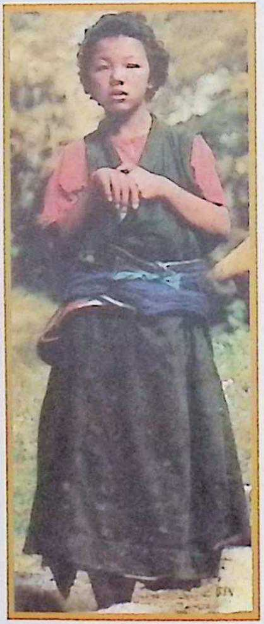
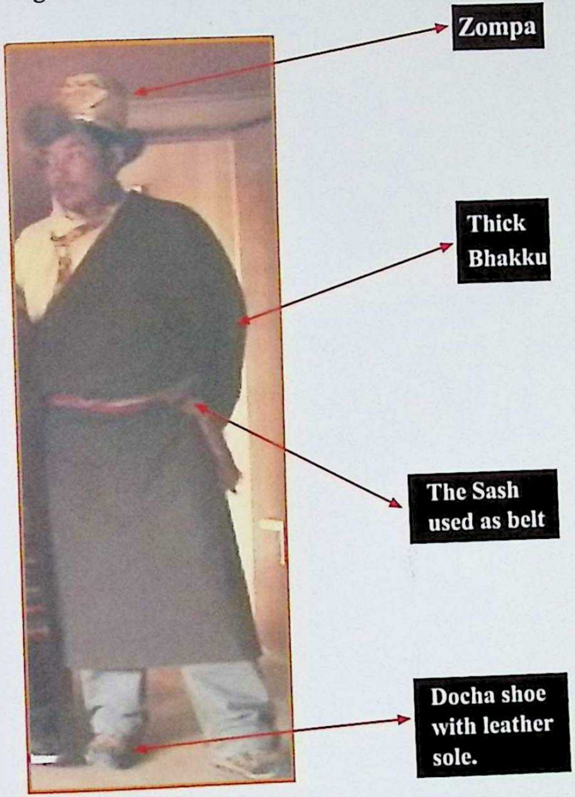


Fig 96

Fig 97


Zompa
Thick Bhakku
The Sash used as belt
Docha shoe with leather sole.

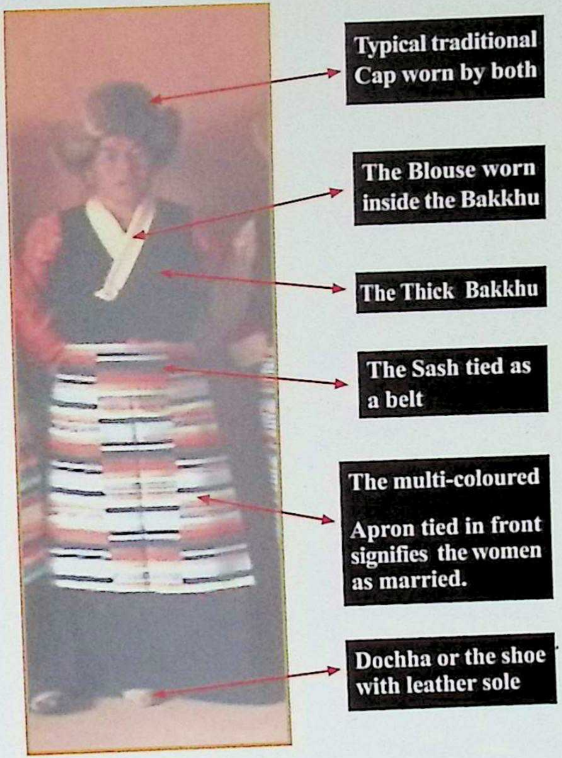

Typical traditional Cap worn by both
The Blouse worn inside the Bakkhu
The Thick Bakkhu
The Sash tied as a belt
The multi-coloured
Apron tied in front signifies the women as married.
Dochha or the shoe with leather sole

Fig 98

Traditional Himalayan Women with all her attire

Fig 99 :

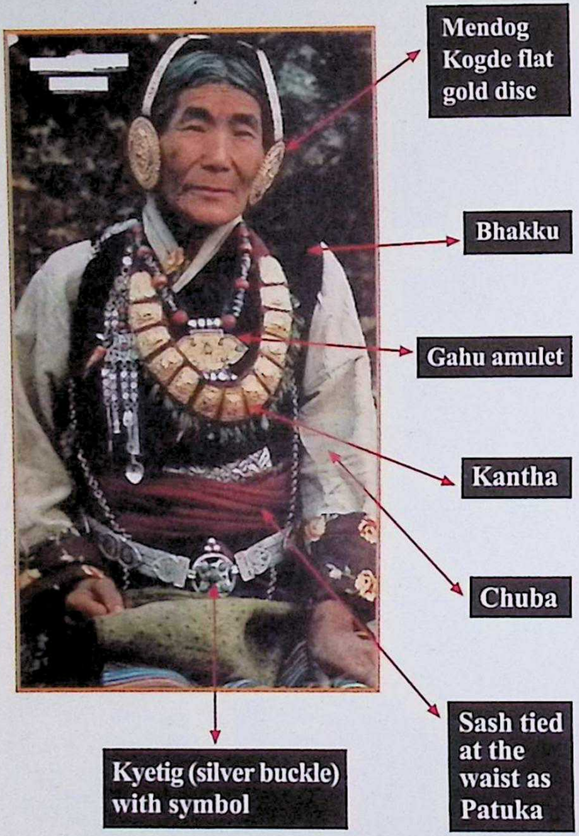
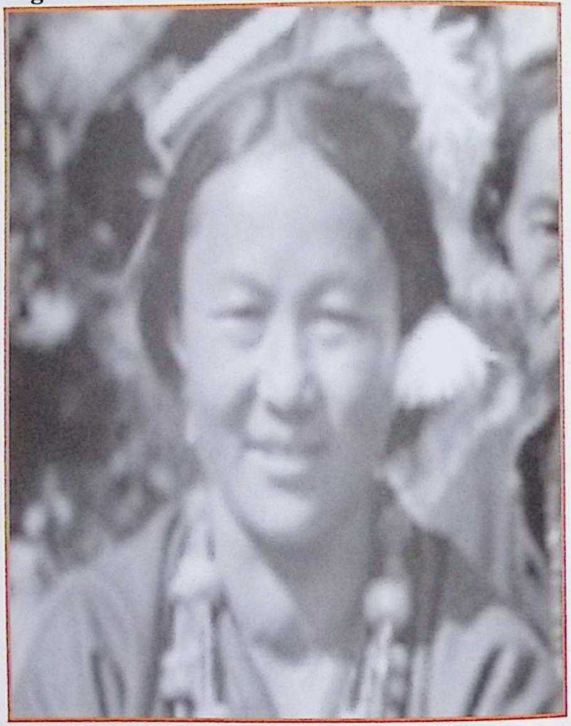

Mendog Kogde flat gold disc
Bhakku
Gahu amulet
Kantha
Chuba
Sash tied at the waist as Patuka
Kyetig (silver buckle) with symbol

Fig 100 Early decorative head-dress

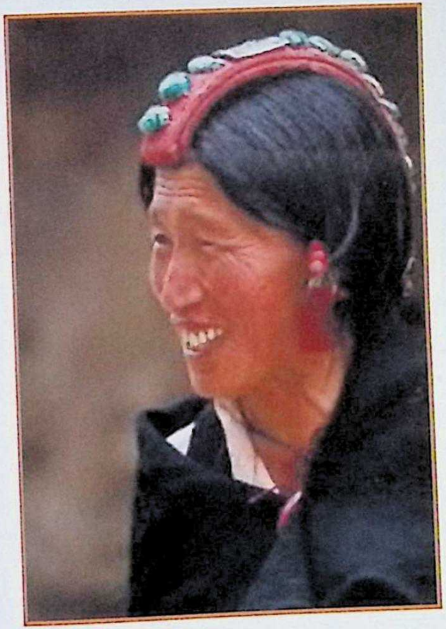


Lomi Women from the Himalayan region

Bead necklace

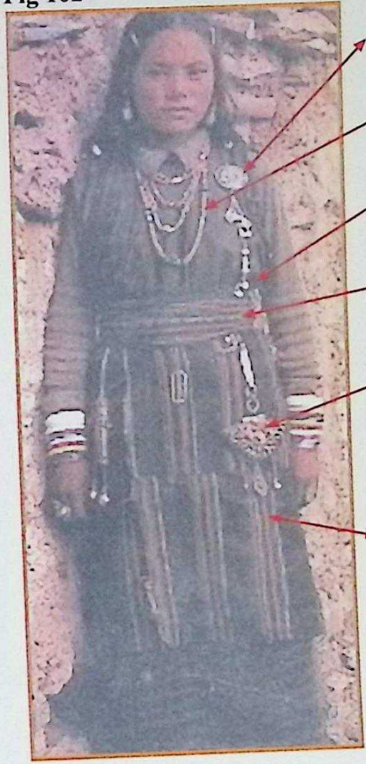
Fig 101

Ganjung head ornament adorned by male and female on special occasion. It is embossed with turquoise and corals.



Sherpa Women

Fig 102



Silver Broach

Coral bead necklace

Home-woven Bakkhu

Sash tied as a belt

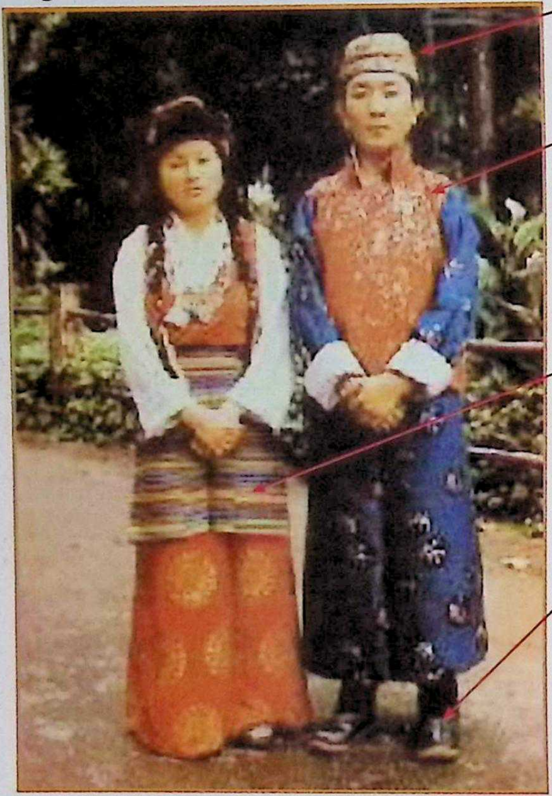
Silver Key holder hung on the sash

Multi-coloured apron (Pankat) worn facing front to show that she is married.

When it is tied behind it is called Dorma unmarried girls wear it that way.

Young Sherpa Girl

Fig 103



The Modern Bhotiya Couple

Felt Warm cap worn by both male and female

Bakkhu made up of silken brocade by both male and female, shows that times have changed and the people are opting for refined cloths that are costly.

Pankat is worn in the front

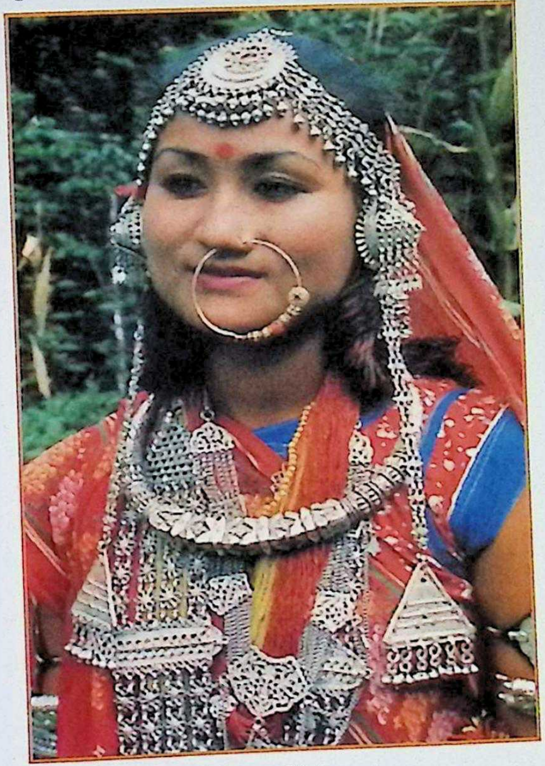
Dorma is worn behind

Dochha shoe with leather sole.

People from Bhote were termed as Bhotiyas. They belong to Tibeto-Burman speaking group. As the time passed on, people have begun to use decorative silken cloth to make their traditional dress.

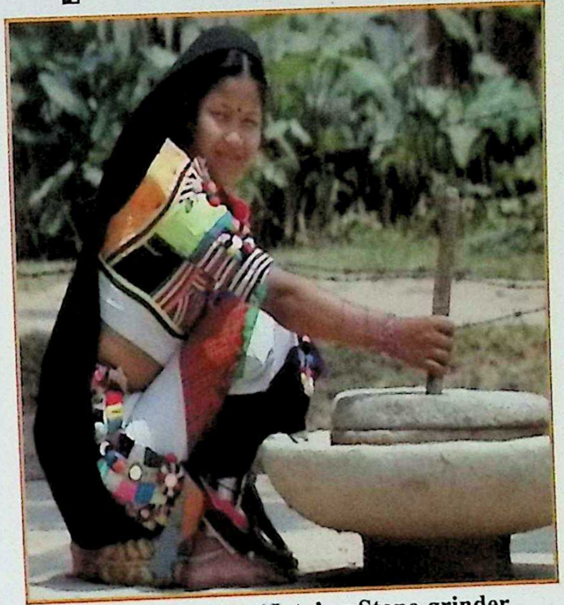
THE TERAI PEOPLE

Fig 104



Tharu Girl

Fig 105

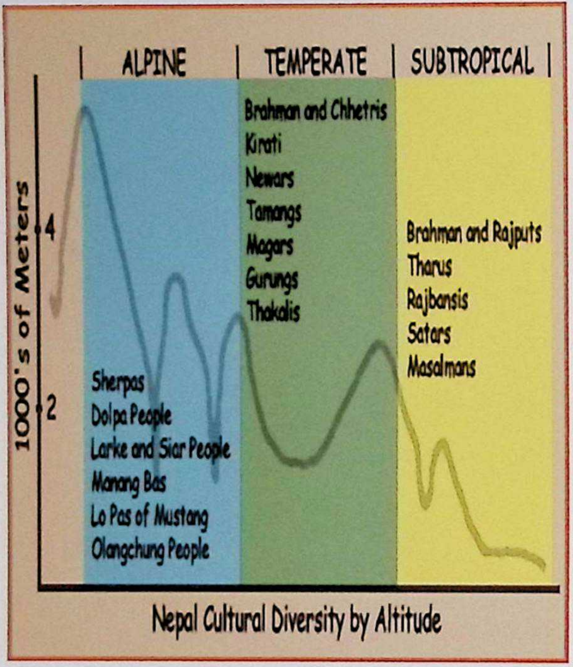


Tharu girl with a 'Jato' or Stone-grinder

CHAPTER III

THE TERAI PEOPLE

Fig 106



The Terai region (Flat Region of Nepal)

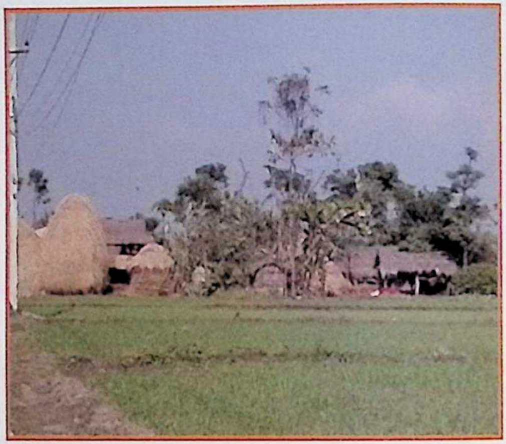


Fig 107

The Terai region

Terai is the flat low lying plain region located on the southern part of Nepal. It is known as the 'Rice Bowl'of Nepal. The Terai is the region of Savanna grasslands, and forests that lies in the foot of the Hilly region.

The Terai region covers about 17% of the total area of Nepal. It joins the Indian border in the Far-Western and the Eastern region. It is located at an altitude of 67-300m (220-980 ft.) above the sea level Terai is categorized into outer" and "Inner" Terai.

The **OuterTerai** region starts from the from the southern edge of the Siwalik Hills and extends to the border of India. It includes the rather drier part of the region that has been cleared. The major towns that are located on outer Terai of Nepal are:

Bhadrapur, Mechinagar, Biratnagar, Inaruwa, Itahari, Lahan, Rajbiraj, Janakpur, Birjgung, Butwal and Siddharthanagar (www.terairegionnepal.com)

Inner Terai refers to elongated valleys lying between the Siwalik Range and and the Mahabharat range. These valleys are known as "Duns"Jugbudha, Surkhet, Deukhuri, Dang, Nawalparasi, Chitwan, Parasa, Saptari, Udayapur etc.

People and Background

The Terai region is the home of numerous ethnic communities. Once upon a time this region was Malaria infested. The **Tharus** have been dwelling here since times unknown and had an innate resistance to malaria. Beside them there are other groups who have migrated from different parts of Nepal such as the **Pahari farmers** from the mid-hills who moved here in search of arable land. Others are **Bhahun, Chhetris** and also **Newars.** The Terai region is also known as Madesh and the dwellers of Terai are also termed as the **Madhesis.** Others are **Dhimal, Danwar, Satar, Rajbansis, Musars** and **Muslim** groups. In this chapter all these people have not been included due to lack of budget and time. A detail study will be conducted in the later series to be written and published.

Tharus

The Tharus are the indigenous dwellers of the Terai region. With the inflow of modernization, slowly the traditional culture including their costumes and ornaments are under going changes.

In this section Tharu and their dresses and ornaments have been emphasized as they are considered indigenous dwellers.

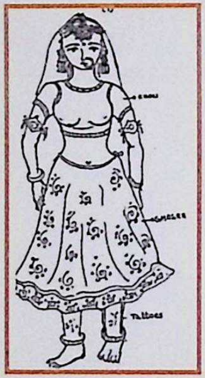
Costumes of the Terai People and Types

Nepal is a diverse country with varied landscapes and indigenous communities. Among the indigenous group, the Tharu community has its own traditional costumes and ornaments. Due to the infiltration of modernization and the audio visuals, like the movies and television series have led to drastic changes in their costumes and ornamentation. Tharus dwelling in different regions wear different apparel

Female / Male Costumes and Types

The Deokhuri region is situated near Mahendranagar highway and the Tharus dwelling here wear colourful clothes

Fig 107 a



Dress of women from Deokhuri (Terai)

Table 4

Nepali	Costumes (Males)	Costumes (Female)
Terai	*Dhoti or Mardani, Phad(Kachhad Kamij, Kurta, Bhangua and Jhuluwa, Ghamchha*	*Cholia (Choli)* *Nahagi Uporona* *Gunyu, Cholo, Blouse*

Ghagara/ Lengha

Ghagara is like an Indian Lengha. It is colourful and sometimes decorated with frills and trinkets Ghagra is very much in fashion or tradition among the Tharu women of Deokhuri and also among the Tharu women of Kalali Kanchanpur region of Nepal

Choliya or Choli.

The women folk wear short upper blouse termed as 'Choliya'. Sometimes it is decorated with a lot of trinkets and frills. It is similar to the Choli worn with Lehnga in India. Since the region is very hot hence they wear short colourful cholies.

In Daang the traditional apparel of Tharu women differs from those of the Deokhuri Tharus.

Fargogi / Nahagi

Fargogi or Nahagi comprising of **Markin** cloth wrapped around the waist reaching slightly above the ankle. It is usually white in colour in Daang.

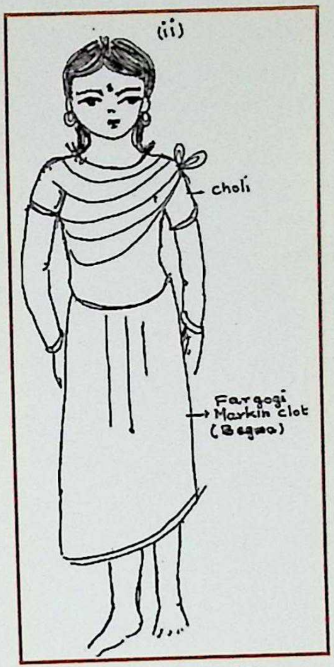
Choli.

Choli is the cloth worn around the chest. Choli is a short colourful blouse worn in the region of Deokhuri.

Uparna.

Is a short scarf like cloth tied in frills above the 'choli' on the chest.

Fig 107 b



Dress of women of Dang

Today their lifestyle, ornaments and their clothing has undergone change. Modern day youths are seen wearing ordinary modern day clothes. The elderly folks however wear their traditional dresses.

Mardani (dhoti)

They wear Markin cloth short dhoti, majority go about with a bare upper body, due to the extreme heat.

Phad (Kachhad)- is a piece of cloth worn to cover the lower part of the body. This can be seen in the Daang region. The elderly men wear Kachad or Phad.

Today however the new generation do not wear the dresses worn by their fathers and grandfathers. They wear jeans shirt, pant and young girls wear salwar kurta and even modern dresses.

Headgears and Hairstyles

The Tharus adorn themselves with silver ornaments. The head ornaments are of different designs

Mahagiya

It is of different designs. It is made up of silver, falling up to the very forehead. (Fig 108)

Fig 108

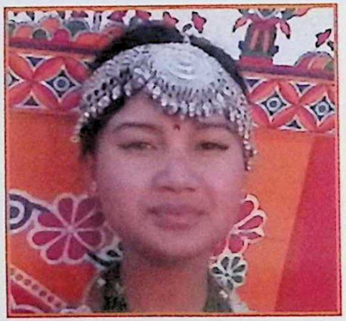
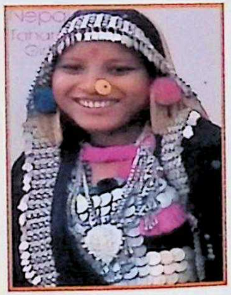


Fig 109



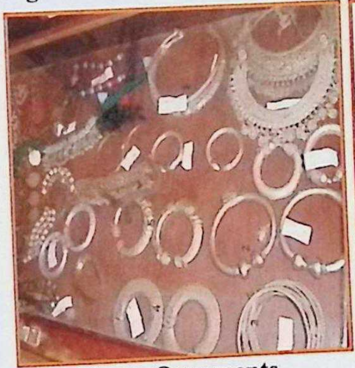
Mahagiya (Head-ornament)

Ornaments and Types

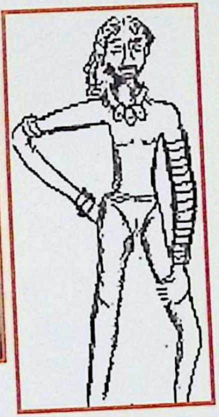
Like any other ethnic community residing in different parts of Nepal the Terai dwellers are no exception in adorning themselves. This book has given emphasis to the Tharu dwellers of Terai mostly from the region of Daang and Deokhuri.

The ornaments are made up of silver. There are different types of ornaments.

Fig 110

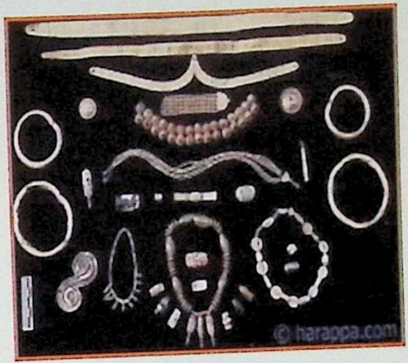


Tharu Ornaments

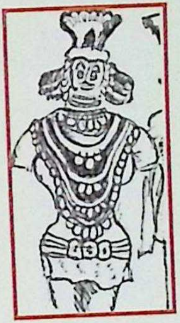


Dancing Girl, Mohenjadaro

Fig 111



The Indus Ornaments



Terracottas of Harrappa

Some of the Tharu ornaments and the excavated ornaments of the Indus valley civilization seem very similar.

Ear Ornaments

Lurki : It is a small kundal or ring shaped silver earring

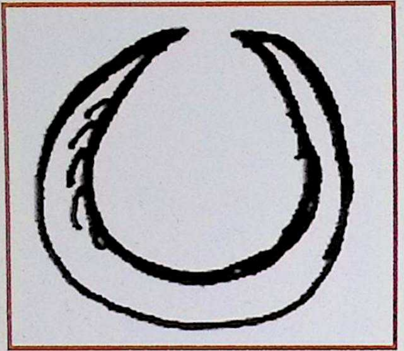


Fig 112

Chhetu: It is a round earring

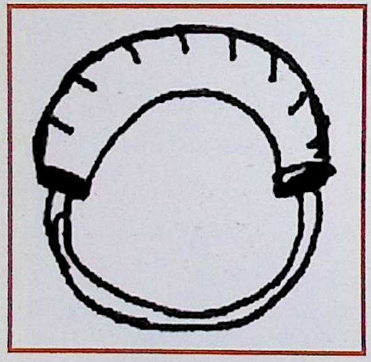


Fig 113

Chettur Jhilmiliya: It is an earring with four-leafed pendant.

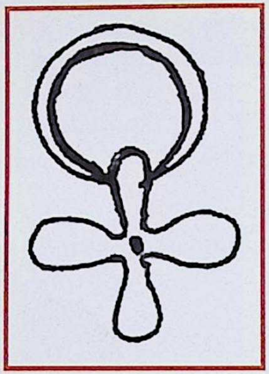


Fig 114

Nose Ornaments

Nathaniya : was worn on the nose like a bulakhi in between the nose. Some are also ornamented.

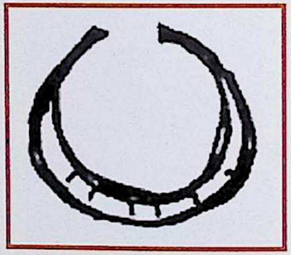


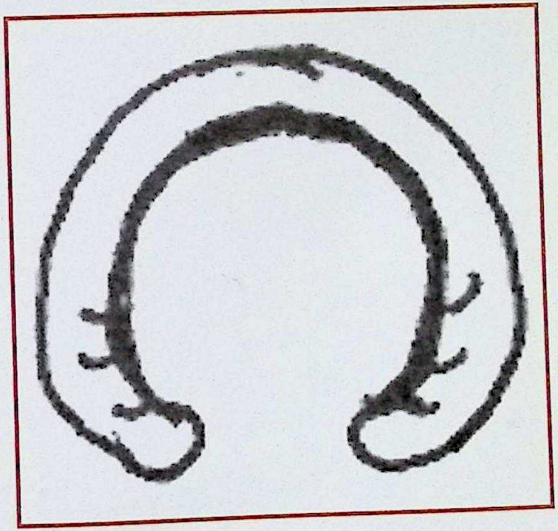
Fig 115

Chandehanathi : was worn on the nose. It is also worn by other communities.

Armlets and Wristlets (bracelets)

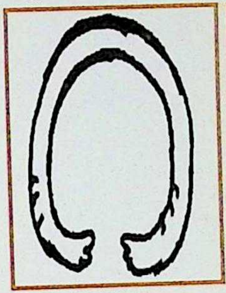
Jalwa: is worn just below the arm

Fig 116



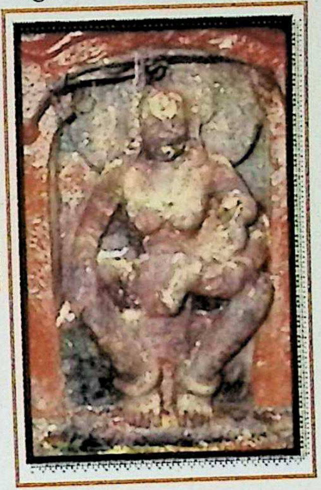
Tariya: is broad and round shaped like a doughnut. It is worn on the wrist with numerous bangles. Sometimes similar Tariya type ornament is worn as the anklet similar to the doughnut shaped **'Kara' worn by the mother goddesses belonging to the 1st century to 4th** century A.D. in Nepal

Fig 117



Tariya

Fig 118



Harati ,Balaju 3rd c A.D

Humal is exquisitely decorated pendant like necklace sometimes very long like a 'lambanam necklace' falling up to the waist. It is made up of silver.

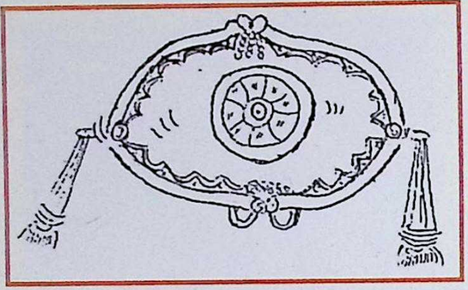


Fig 119

Vijayat

Neck Ornaments

Bakae It is a short kantha or necklace like ornament worn on the neck. It is tied with a thread. It is worn on special occasions.

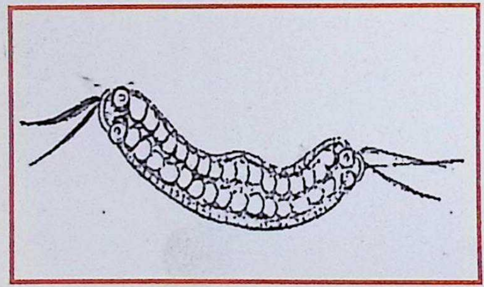
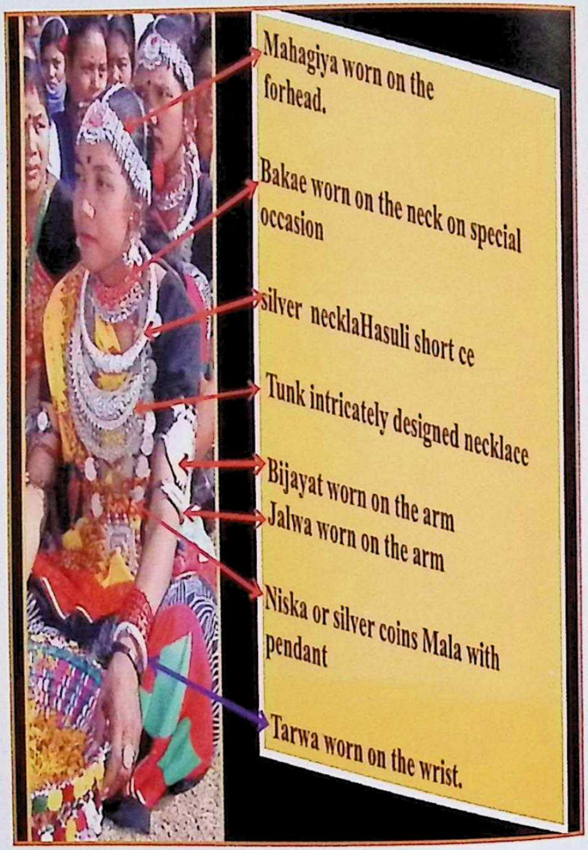


Fig 120

Bakae

Fig 120a



Mahagiya worn on the forhead.

Bakae worn on the neck on special occasion

silver necklaHasuli short ce

Tunk intricately designed necklace

Bijayat worn on the arm

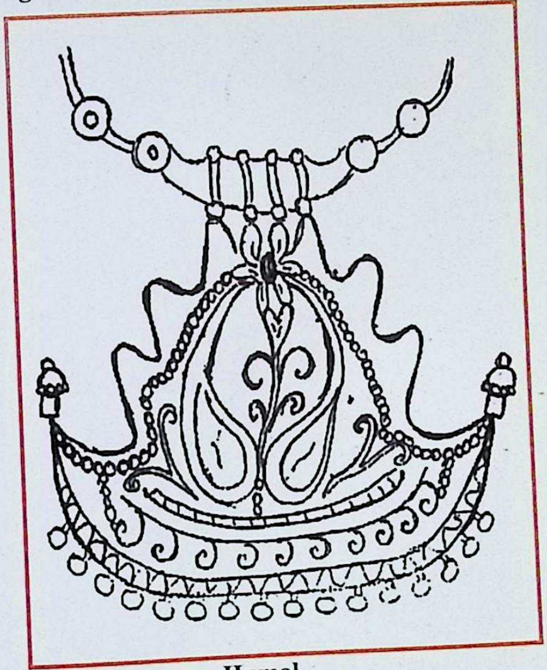
Jalwa worn on the arm

Niska or silver coins Mala with pendant

Tarwa worn on the wrist.

Humal is exquisitely decorated pendant like necklace sometimes very long like a 'lambanam necklace' falling up to the waist. It is made up of silver.

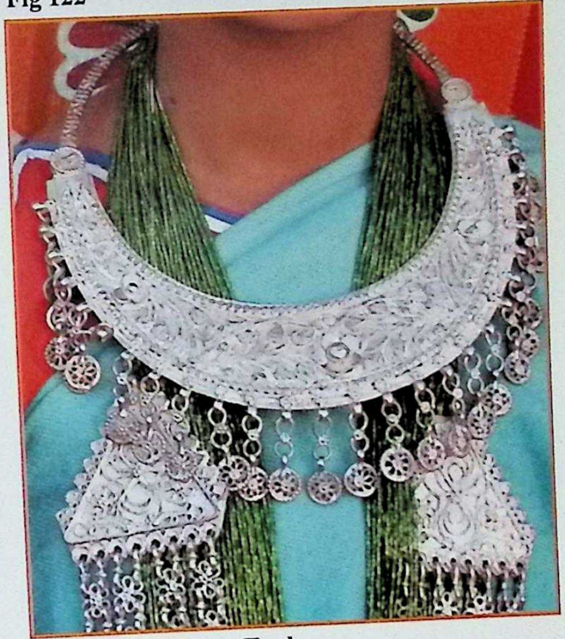
Fig 121



Humal

Tunk is another extremely decorated kantha or necklace with intricate designs made up of silver. It is worn around the neck. It is tied with a thread and sometimes chains are also attached.

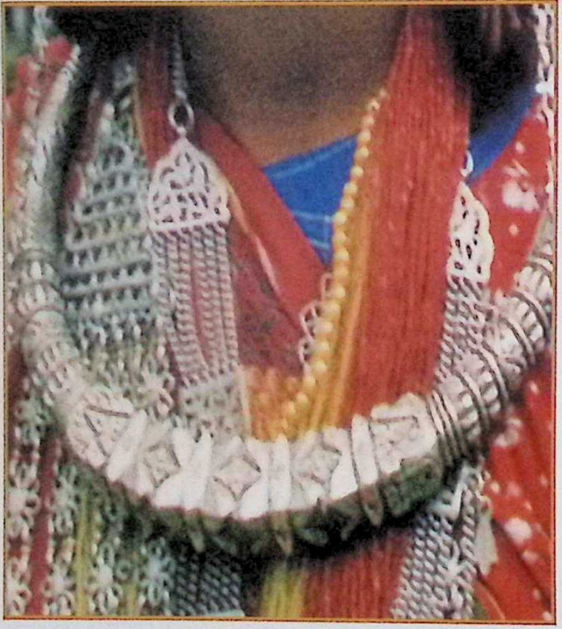
Fig 122



Tunk

Hasuli is a short silver necklace made of solid silver. They are decorated with different designs. Numerous images belonging to 1st century A.D. to 18th century shows females wearing hasuli or a short necklace. Even other ethnic communities of Nepal and India are seen wearing it.

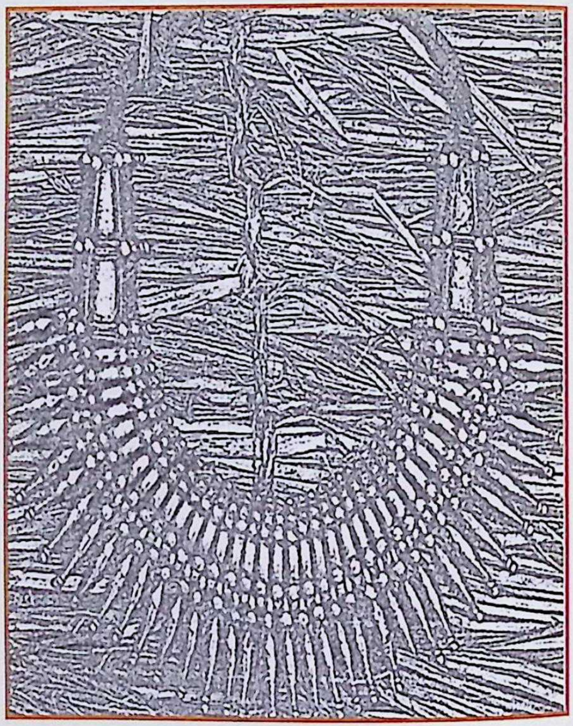
Fig 123



Hasuli

Kantishri it is a necklace strung with two rows of bullet like pendants of white metal. This is now rarely seen.

Fig 124 (see fig 29)



Kantishri

Mala /Niska is popularly worn by Tharu women a lot during special occasion. It is made up of silver coins. It may be short or long.

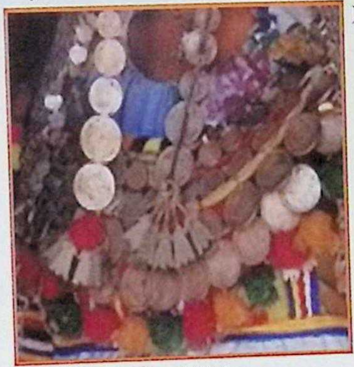


Fig 125

Mala / Niska

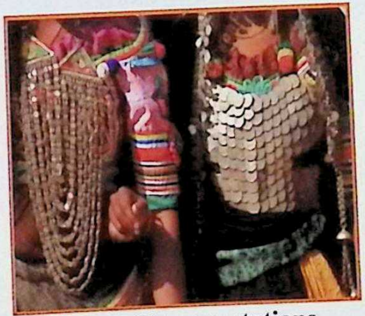
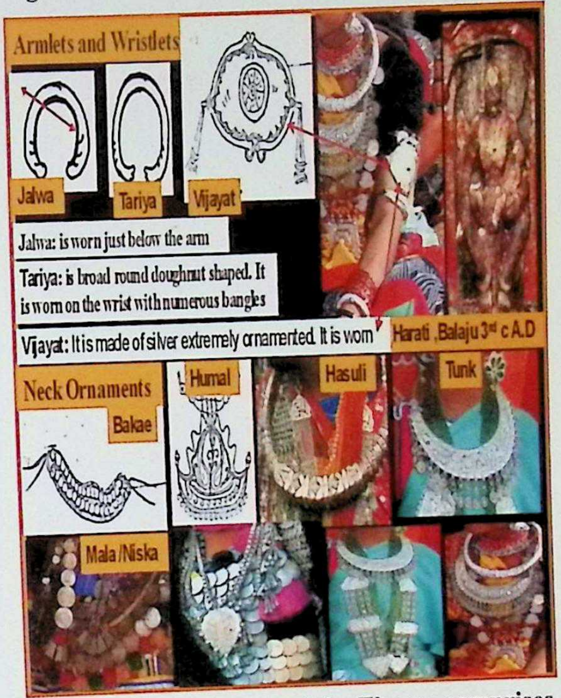


Fig 126

Neck Ornamentations

Fig 126a


Armlets and Wristlets
Jalwa
Tariya
Vijayat
Harati , Balaju 3rd c A.D
Neck Ornaments
Bakae
Humal
Hasuli
Tunk
Mala/Niska

Jalwa: is worn just below the arm

Tariya: is broad round doughnut shaped. It is worn on the wrist with numerous bangles

Vijayat: It is made of silver extremely ornamented. It is worn

These silver ornaments of the Tharus comprises of Bakae, Humal, Hasuli, Tunk, Niska Mala, Jalwa, Tariya, Vijayat and others.

Feet Ornamentations

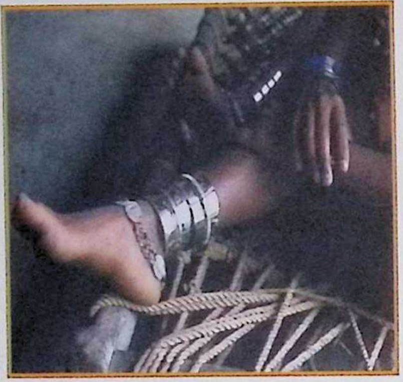


Fig 127

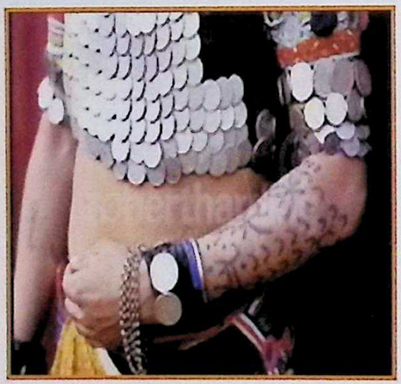


Fig 128

Body Tattooing among Tharus

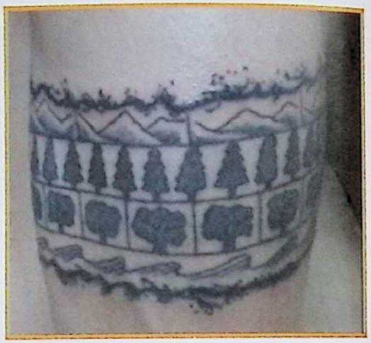


Fig 129

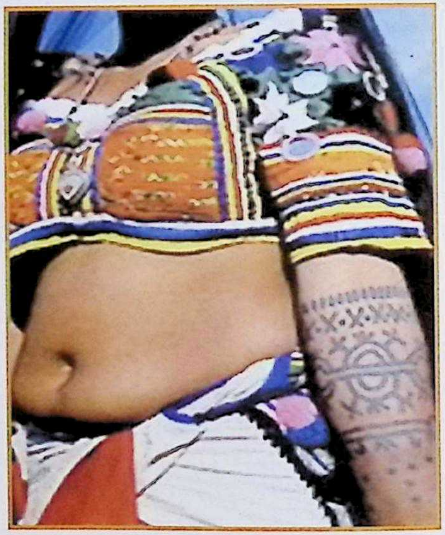


Fig 130

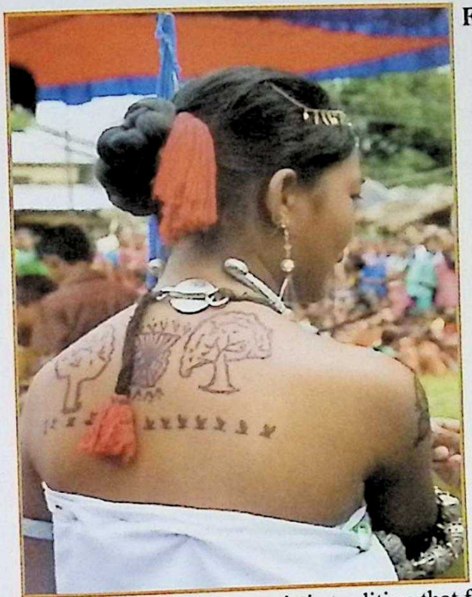
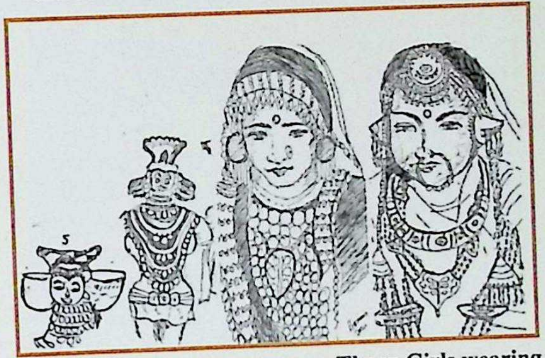


Fig 131

- Another distinctive artistic tradition that formerly existed but has now slowly vanished with the passage of time is the bodily tattooing termed as **Godana-**.There exist a traditional belief among Tharus that female should tattoo their body, hands and feet. This was done only after marriage. In Tharu language it is known as **'Khutta Chadanni** pratha'.or tattooing of the feet.

- The person who did the tattooing were both males and females. They were known as **'Tikania'** who were paid in with food grains and money. The designs varied from floral designs to realistic art that comprised of images of different gods and goddesses. But now a day, among the younger generation such tattoos are hard to find. There exist traditional reasons behind tattooing. They are as follows:

- To beautify their body.
- Another reason is that the traditional belief persists that; they could reach heaven by selling their **tattoos** after death.



Terracottas of Harrappa

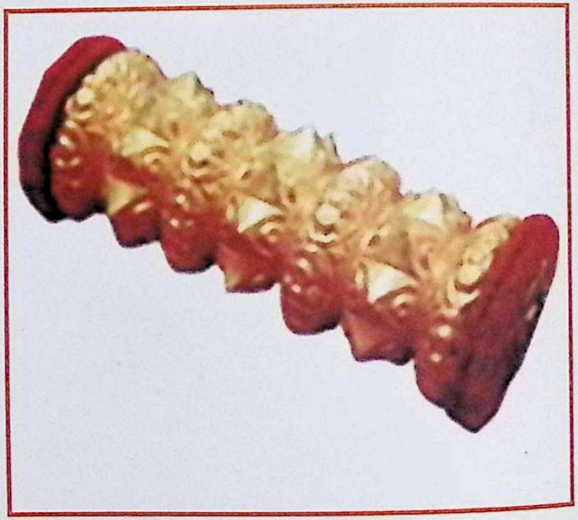
Tharu Girls wearing traditional ornaments

Textiles and Dyes

In the Terai region that lies near the Indian border, both male and female usually buy their cloth and stitch them as per their traditional dresses. Tharus involved in weaving their own cloth is rare. Earlier both male and female Tharus went about bare upper torso and the women folks covered it with ornamentations. They had no knowledge about dyes. Later however times changed and then after 1950 Nepal accepted the open door policy and malaria was eradicated and soon these isolated tribes came in contact with outside world and with it began to change. Now nearly all wear coloured clothes. Women wear both white and colourful clothes while men wore simple colours.

Style

The style of the Terai region is different from the Himalayan and the Mountain region. The ecological flat terrain and the scorching hot climate has its influence on their apparel and ornaments. Their traditional ornaments are made of silver and to this day similar ornaments are being made. With the coming of modernization people of this community have also changed. The traditional clothing patterns have nearly disappeared. However during special occasion people still wear their traditional costumes and ornaments.



Tilahari

TERAI REGION

COSTUMES

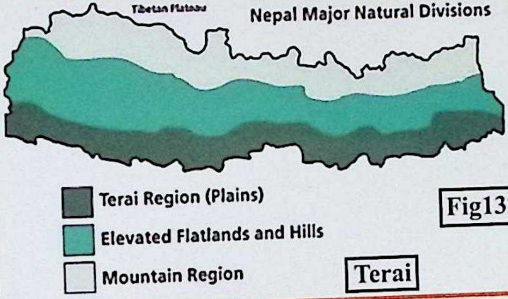

Tibetan Plateau
Nepal Major Natural Divisions
Terai Region (Plains)
Elevated Flatlands and Hills
Mountain Region
Terai

Fig132

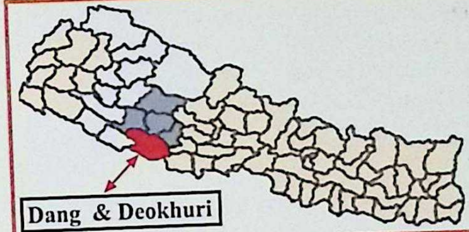
Fig 133

- **Terai Region (SubTropical Region)** Home place of Tharus, Rajbansis, Satars, Danwars, Brahmins and Rajputs and Musalman or the muslims.

Table 5

Fig 134

Nepali	**Costumes (Males)**	**Costumes (Female)**
Terai	*Dhoti, Kamij, Kurta, Bhangua and Jhuluwa, Ghamchha*	*Gunyu, Cholo, Blouse*

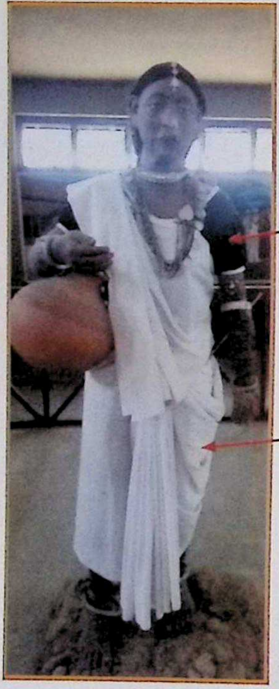

Dang & Deokhuri

The apparel differs from community to community among the Tharus. For example the Dangora Tharu of Daang wear white traditional dresses made of Markin cloth. While the costumes of the Tharus of Deokhuri and Kanchanpur differs from them even though they are Tharus of Nepal.

The Deokhuri and Kanchanpur Tharus wear attractive 'Lenghna style' dress colourful and decorated with trinkets. Times are changing and so has their dress and ornaments have undergone changes.

Dang Women

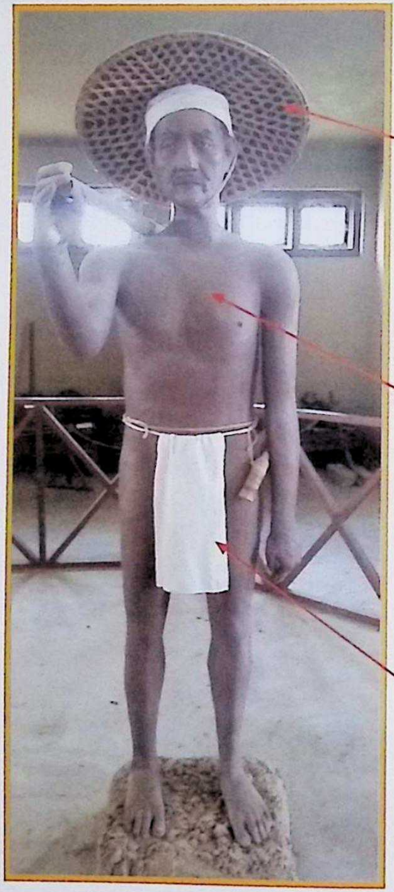
Fig135



Short choliya or blouse usually black in colour

Wearing Fargogi of white marken cloth, wrapped around the waist

Fig 136



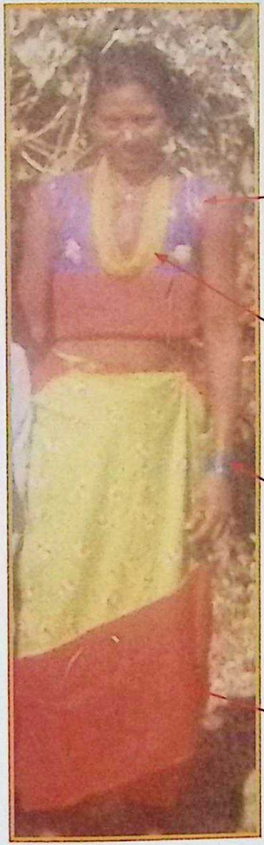
Straw hand woven hat

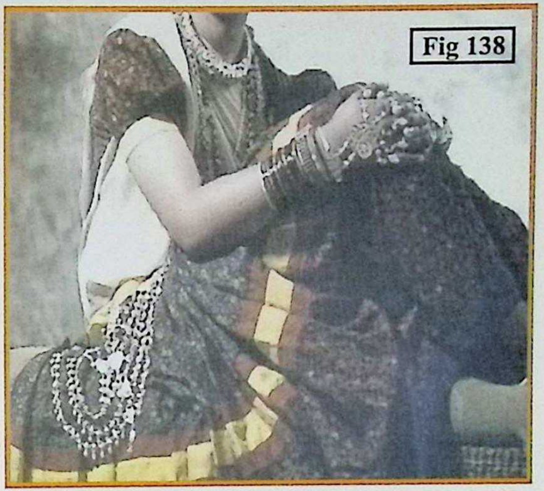
Bare upper torso

Begwa or kaccha

Deokhuri Women

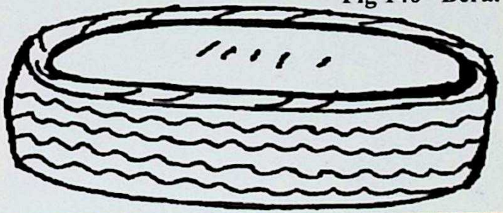
Fig 137


Coloured Choliya or cholo or the blouse
Coloured Pote or small beads
Coloured glass bangles
Coloured Ghagra like the Indian lengha



The women from Deokhuri wear colourful dresses in comparison to the people of Dang.

Fig 140 Bera.



Tharu Girl from Kanchanpur

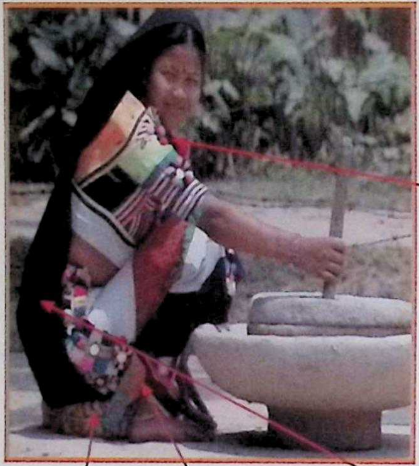


Fig 139

The colourful Choli made from patched pieces

Odani or thin shawl like cloth used in covering their head, used rarely. Here she is shown wearing a black odani

Bera a raised stool made from straw used for sitting

Coloured Ghagra or Lengha adorned with trinkets

Here the girl is shown grinding grains on a stone grinder called as Jato. It is part of Nepali Culture. The materialistic culture created by these people are from the available resources. The womenfolk play tremendous role in making these artistic creations.

The Tharu women take extra care to adorn themselves during festive occasions.

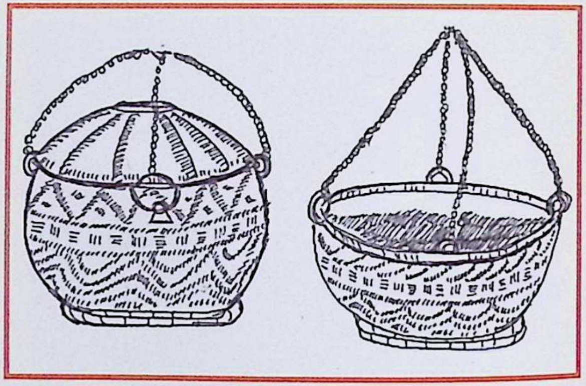


Fig 141

Tharu women's handcraft (Dhakuli) baskets woven by them. They use it for storing things and cloths.

Fig 141 a Tharu Women

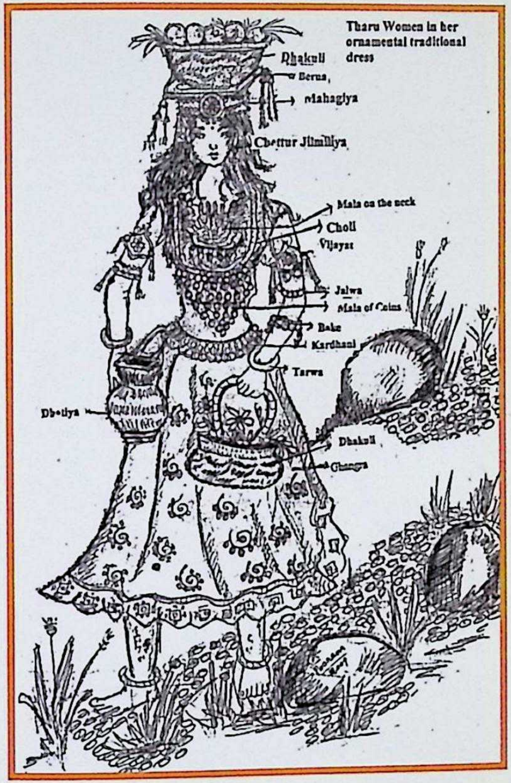
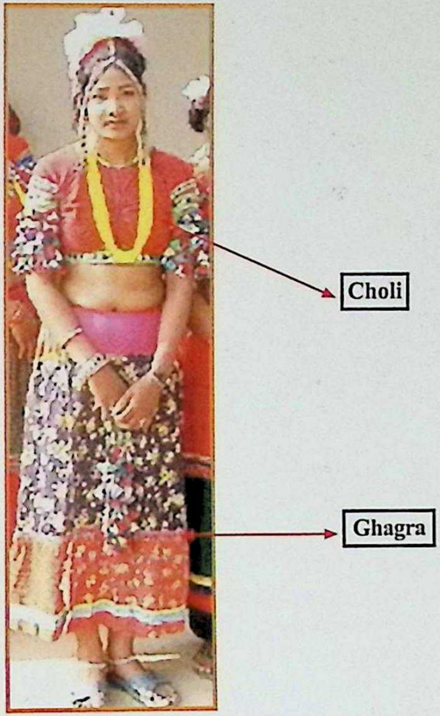
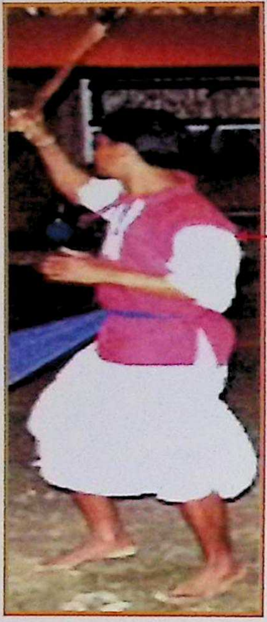

Tharu Women in her ornamental traditional dress
Dhakuli
Berua,
Mahagiya
Chettur Jimiliya
Mala on the neck
Choli
Vijayat
Jalwa
Mala of Coins
Bake
Kardhani
Tarwa
Dhotiya
Dhakuli
Ghagra

Fig 141 b


Choli
Ghagra

Tharu women wearing colourful **Ghagra and Choli**

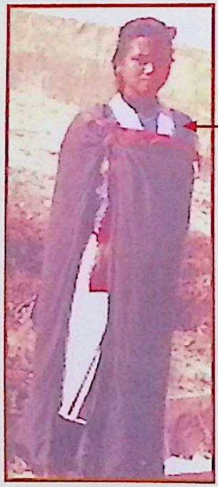
Fig 142 Tharu Men



Tharu men today are not wearing their traditional outfits. However to promote Tourism and their culture during cultural dances and other occasions, they dress up in their traditional out -fit.

The young Tharu youths today are under the influence of the mass-media and the modern world. They are slowly moving away from their traditional life-style. They are wearing modern dresses consisting of pant shirts etc. The young girls too are wearing salwar kurta and pants. The traditional outfit today is confined to special occasions and festivities. This to draws a conclusion that changes are taking place and slowly we are moving away from our roots towards a new world and culture that is not ours. The fear is that we may ultimately end up loosing our identity.

Fig 143 Tharu Women



The Tharu women during winter wear thick brown shawl tied on the shoulder.

The Tharu women of the Terai region are hard working and from dawn to dusk you can see them working. They cook, clean, look after their little ones, take care of their cattle. Then they go to the jungle to collect fodder for their cattle and wood for their kitchen purpose. After which some of them go to the field to perform the farm work. These hard-working women are also involved in creating traditional handicrafts. Such as Dhakulis, Bera, Beris and other materialistic culture

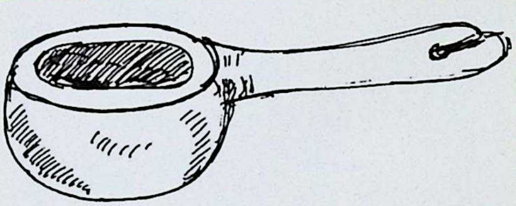
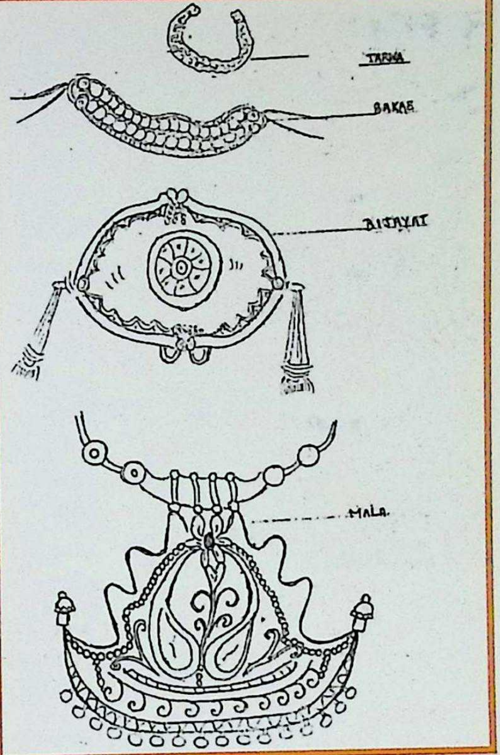


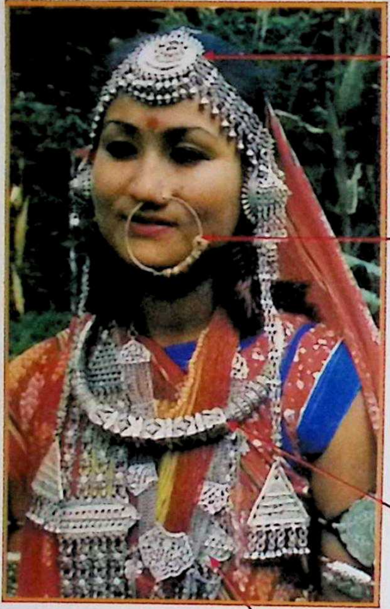
Fig 143 a

Hand Made Wooden Chattwa or Spoon

Fig 143 b



Tharu Women and Ornamentations



Mahagiya (Head Ornament)

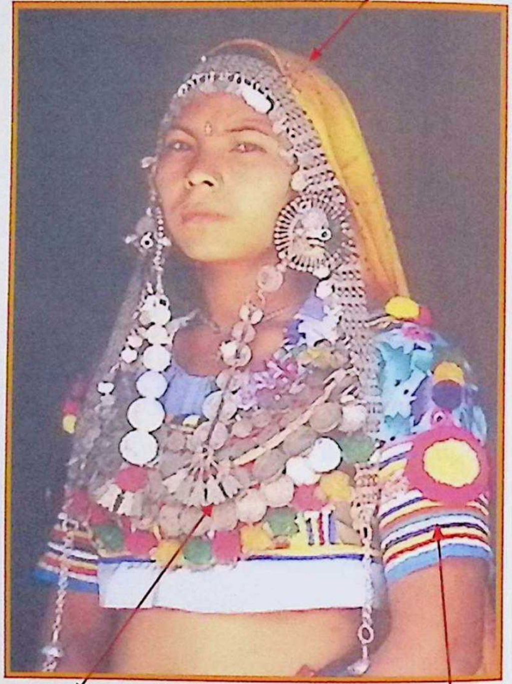
Nathaniya worn on the nose like Bulakhi of mountain region

Kantha or Bakal or Hasuli

Humal long necklace reaching up to the waist.

Fig 144

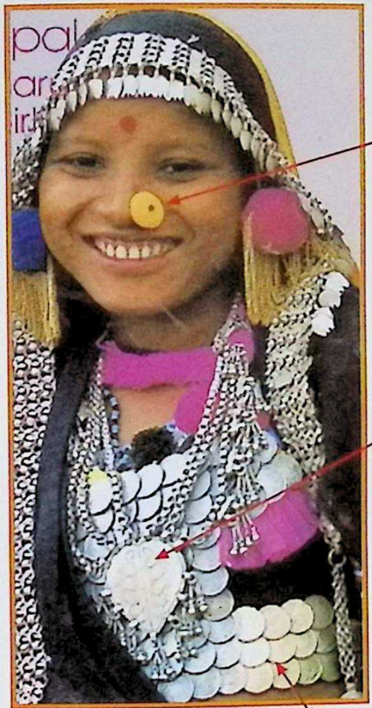
Fig 145



Odani to cover the head.

Mala also known as 'Kanthaula' or necklace

Short Colourful Choli



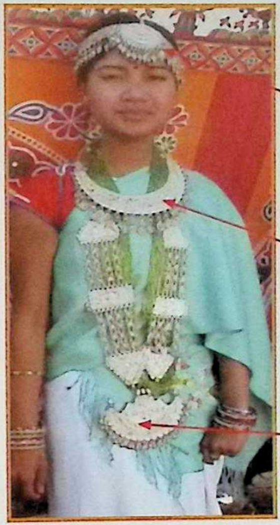
Flat Natathaniya

Humal a necklace with a pendant

Fig 146

Choli embossed with silver Choli embossed with silver trinkets shaped as coins

Fig 147

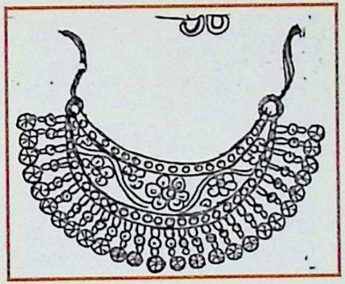


Mahagiya (head ornament)

Tunk short Kantha with intricate designs made up of silver.

Humal long like Lambanam necklace

Tunk



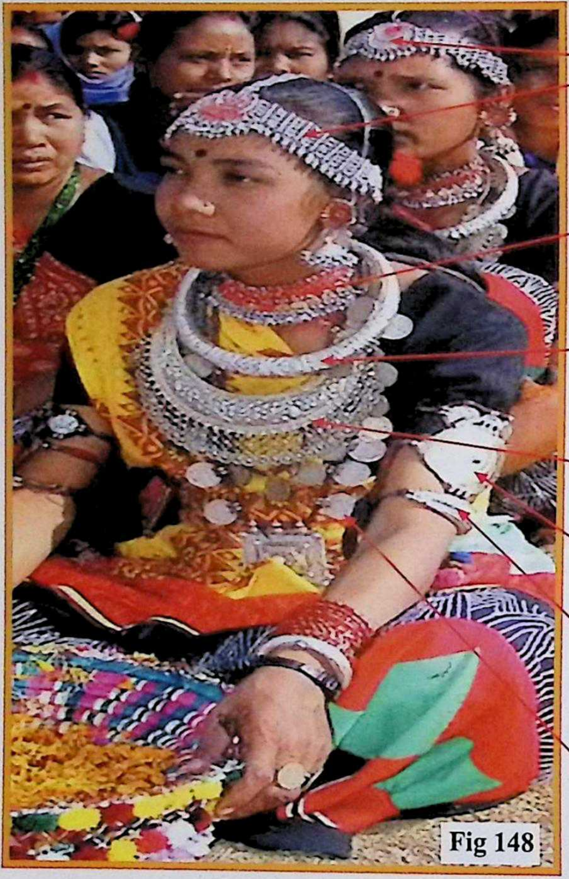


Fig 148

Mahagiya worn on the forehead.

Bakae worn on the neck on special occasion

Hasuli short silver necklace

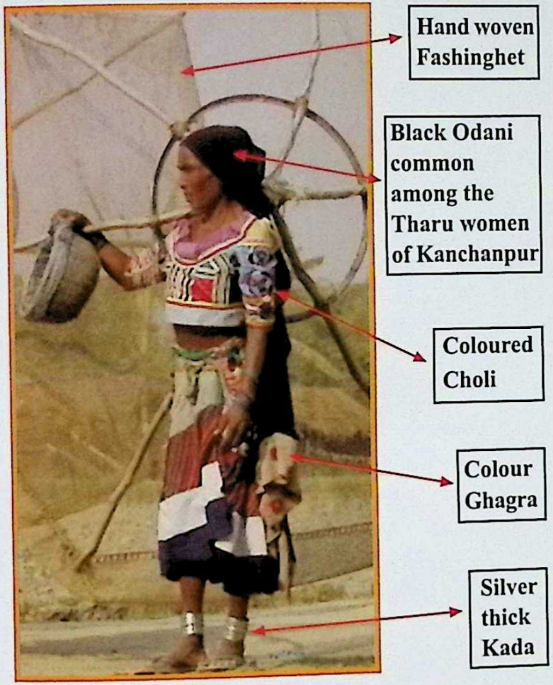
Tunk intricately designed necklace

Bijayat worn on the arm

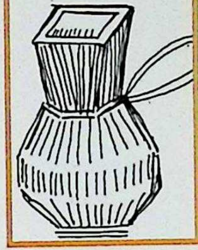
Jalwa worn on the arm

Niska or silver coins **Mala** with pendant

Fig 149

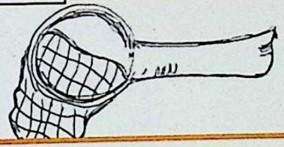

Hand woven Fashinghet
Black Odani common among the Tharu women of Kanchanpur
Coloured Choli
Colour Ghagra
Silver thick Kada

Dhalia



Dhalia (basket) plays important role in the life of Tharus, and when one looks at it One can simply wonder as to how skillfully they have used the bamboo stripes artistically woven them and formed them into Dahlia. This kind of dahlia are made by both men and womenfolk, during their free hours. This is used in storing the fishes fished out of water.

Helka



Helka is a small net. The women folks are expert in making such nets. The raw materials used are reeds, bark from the trees, that are submerged in water and then made into threads woven into nets. These nets are used to catch fishes and if big, to catch rabbits.

Fig 150 Newar Lady 1860

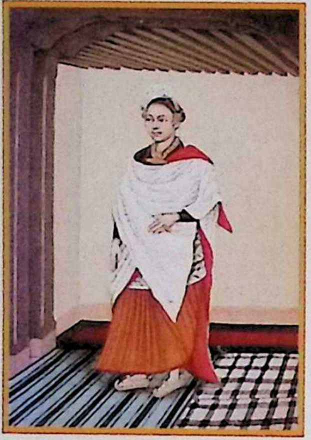
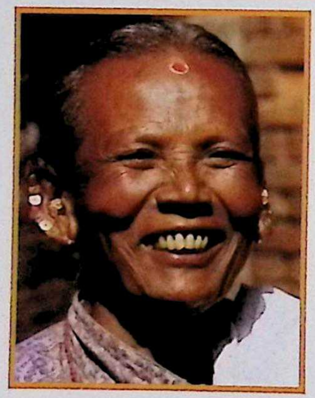


Fig 151



THE NEWARS

CHAPTER IV

THE NEWARS (Hill People)

People and Background

Newars are considered as the indigenous dwellers of the valley. Gopal Singh Nepali who wrote the book 'The Newars' wrote that they belonged to the Nayar family of south India and in course of migration they came to Nepal.

Lian Singh Bangdel views that the Newar, the inhabitants of the valley have played a unique role in the history and culture of the valley. They are responsible for the artistic heritage of the valley; especially during the Medieval Period.

Costumes of the Newar's of the Valley and their Types

In the earlier days the Newars' wore costumes that seemed strange when their names are pronounced. Such costumes are unseen today. In fact many of us perhaps have not heard of it, such as:

Bhoto it serves as a corset for the bust having sleeves and is fastened with a string rather than button and hoops

Janhi. is a strip of white cloth tied around the waist, it is comparatively smaller in size than the cloth used by female. Like a **patuka**.

Gujilan also termed as Jama is another piece of indigenous white robe of the by –gone-days worn by Newars. It was l130ike a loose frock of the women reaching up to the ankles and it is gathered into numerous pleats at the waist. Now a days it is rarely seen. However the priests of the Harashiddhi temples are seen wearing it. Today people have forgotton the local name **Gujilan.** It is term as **Jama.**

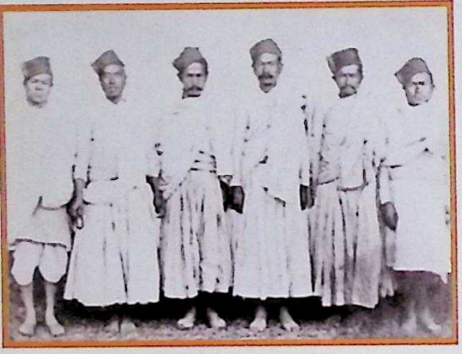


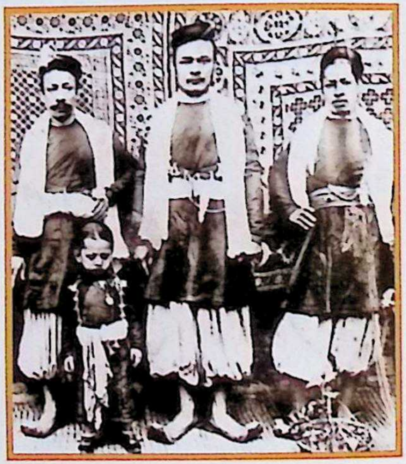
Fig 152

Earlier Nepal had close contact with Lhasa, it is said that some costumes were were imported from Lasa such as.

Sain Kaeta also known as Sayn Kayta It is a traditional men's trouser. These trousers were worn mostly by the merchant and courtier classes until the 1930s. The baggy trousers were gathered at the knee and fastened with a piece of string. The trousers fastened by a drawstring tied at the waist. The material used to make the sayn kayta is raw silk. A pair requires 6 yards of material. The sayn kayta (trousers) were worn with a long shirt which was held in place by cloth tied at the waist. A cotton cummerbund completed the set

It is said **Sayn kayta** a baggy wear resembled the long bloomers used by the English-men reaching up to the calves

Fig 153



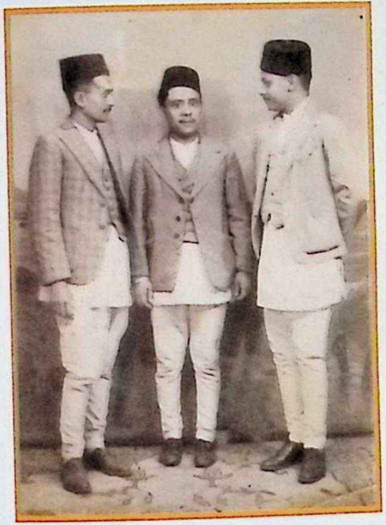
Sayn Kayta (1930s)

Kvanch is loose wear that is stuffed with cotton and is used as a coat. This was the outcome of Sino-Nepal relationship.Later tight trousers, shirts and coats was also commonly used by the Newars with the influence of Muslims and Britishers. (Varya Tank Vilas, Nepal the seat of Cultural Heritage, Kathmandu, Educational enterprise p. 278)

Daura a long shirt reaching up to the knee tied with strings.

Suruwal a tight trouser worn with Daura also later termed as **Labeda.** This is our national dress today.

Fig 154



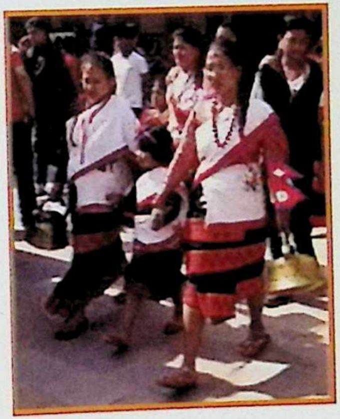
Today times have changed, now modern dresses are popular among the young Newar youth. However during special occassions and ritualistic festivities, they still wear their tradition outfits.

Women Costumes

Earlier Newar women card cotton to spin it into threads that was woven into cloth by their own hands .

Haku Parsi it is a black skirt worn like a petticoat gathered into mass of pleats in the front. With its front fold reaching the ankle and at the back it reached up to the calves. This was the earlier style. However it is not so now a days the **Haku Parsi** is known as **Haku Patasi (black & red colour)** however the style of wearing has changed, though it is popular among Maharjan people.

Fig 155



Misalan was worn earlier, it was a tight bodice with the sleeves covering their bust. (varya, 278)

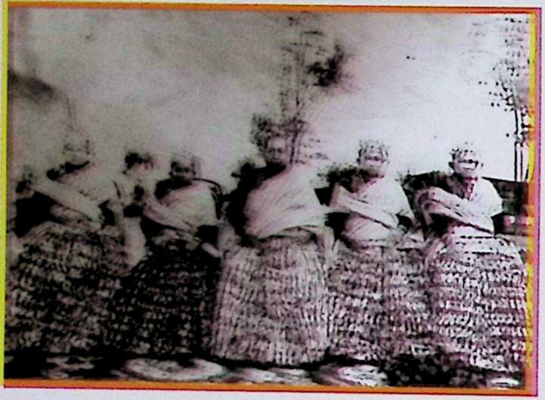


Fig156 **Misalan**

This old picture is of Manadhar women and their attire in 1890s A.D.

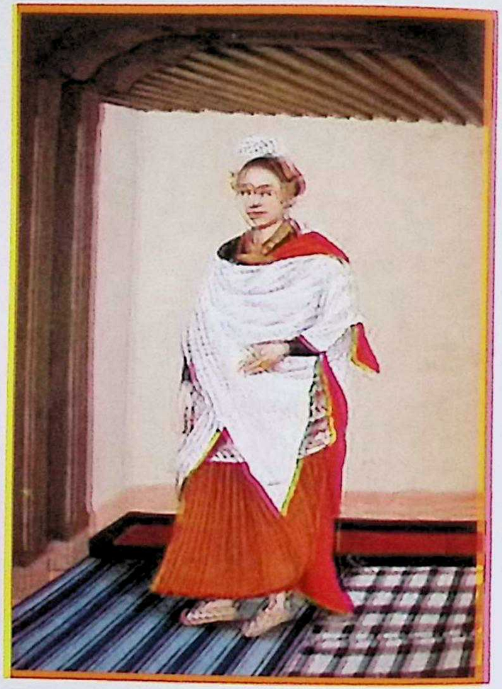
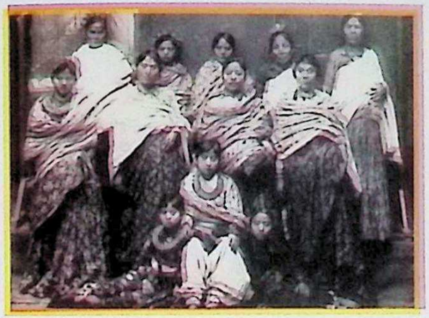


Fig 157 (1860)

This picture depicts a Newar women of 1860 A.D dressed in the popular Newari attire of those days. This brings to light that there has been drastic change in the way women dressed up in the last 150 years

Fig158



The Newar women and their apparel in 1930s -1935 A.D.

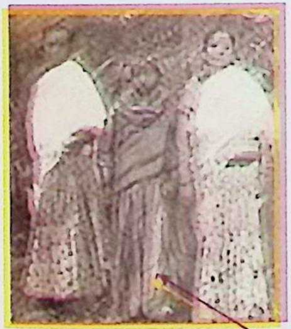
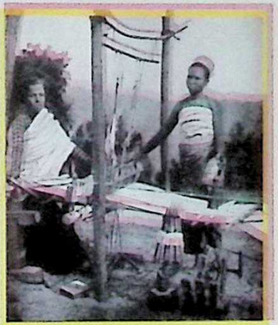


Fig 159

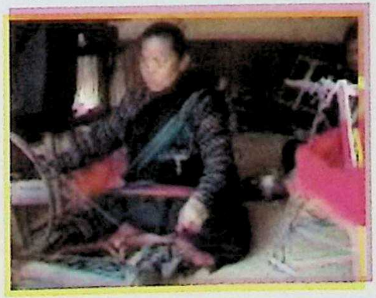
Apparel of a New Bride in 1941

Fig 160

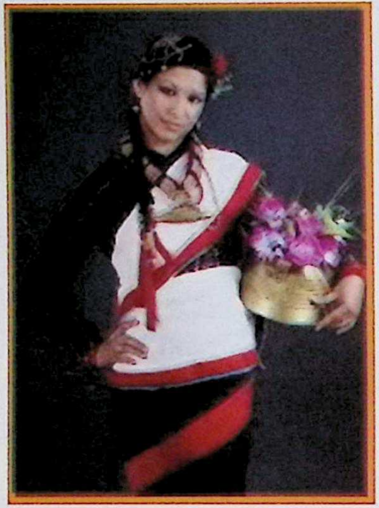


Newar women weavers 1920s (Fig 160)

Fig161



Newari women were known for weaving their own cloth. Earlier girls were taught to weave, if not marriage for them was difficult. But as times changed weaving is not necessary. Now you can buy clothes in the market place. But elderly ladies still weave at home. Now weaving is commercialized. **Fig 162**



Janhi (Patuka) was tied between the bodice and the skirt. It was a white cloth with one cubic metres breadth and 8 to 9 cubic metres length wrapped around the waist. Tying a patuka is important when they wear their traditional dress.

Khasto they cover themselves during winter with Nepali Tin Taha Khasto. (Nepali Shwal)

Fig 159

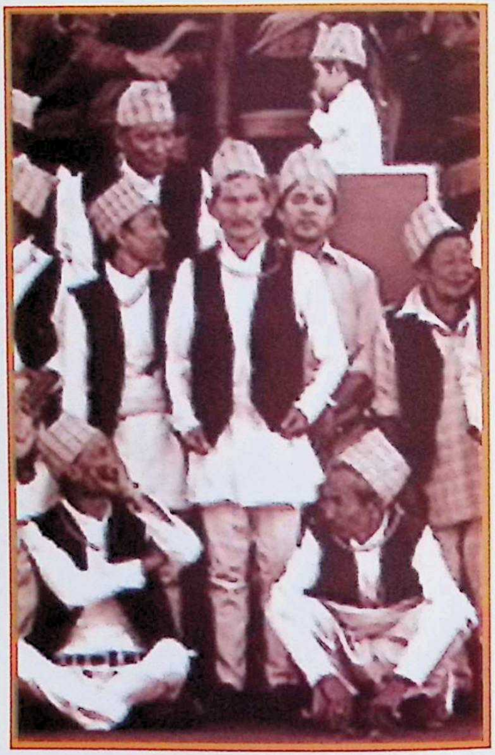
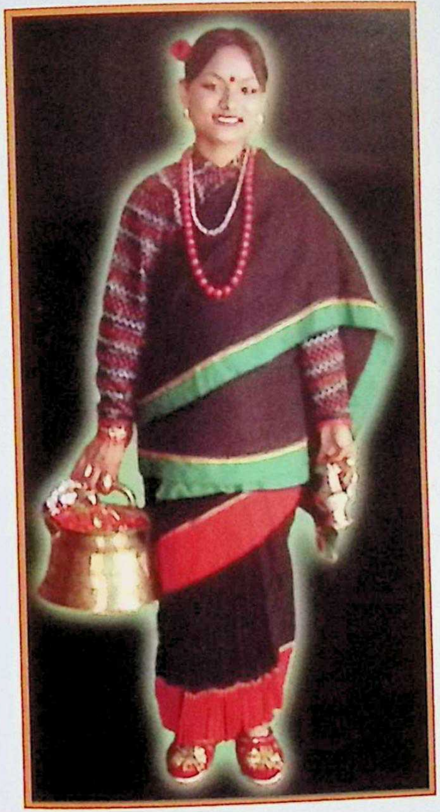


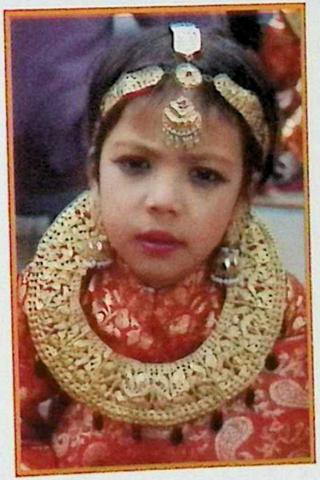
Fig 164



Headgears and Hairstyles

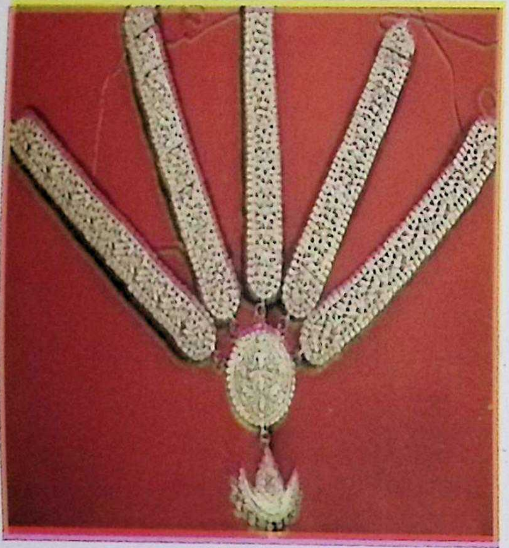
Sirbandi is the head ornament of various designs some triangular shaped, creasent shaped with flowery designs; worn on the head with decorated pendants of various designs falling on the fore-head. It is usually made up of gold and embossed with precious and semi-precious stones.

Fig 165



Sirbandi

Fig 166



Sirbandi

Sirbandi is a head ornaments of the Newar ethnic group of Nepal. It is not an ordinary ornament. This ornament is worn on special occasion like marriage. Shir refers to the head, and bandi means to tie. It is an ornament that is tied on the head. Today other communities are also wearing it. The shapes and sizes of the ornament has undergone a lot of changes.

Nyapusikha

Its a gold head decoration made up of set of five chains. The chains are attached to each side of the head. From the central piece five bands fans out and is attached to the inter-connecting chains to maintain the fan shape. This is worn on special occasions.

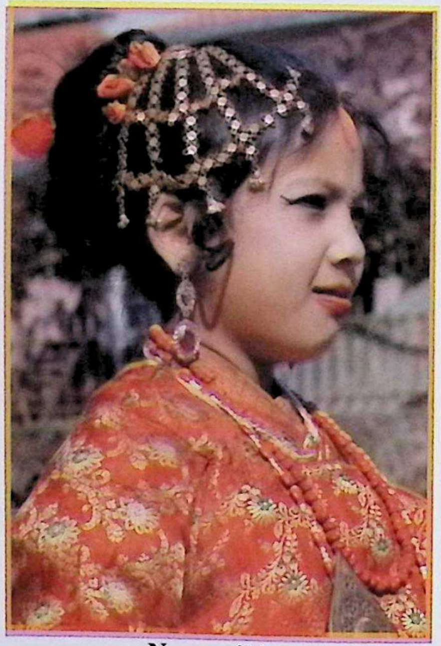


Fig 167

Nyapusikha

Lunya Swan

It is a braid ornament Sathacha Suppo. It is shaped like a flower or 'Phool' (round 'Hair-Clip'). Very much like the 'Shir-phool' worn by the Hill women of Nepal. This ornament has lord Ganesh in the centre flanked by peacocks. It is made up of gold embossed with precious and semi-precious stones. Lunya means gold in Newari. This ornament is made in gold.

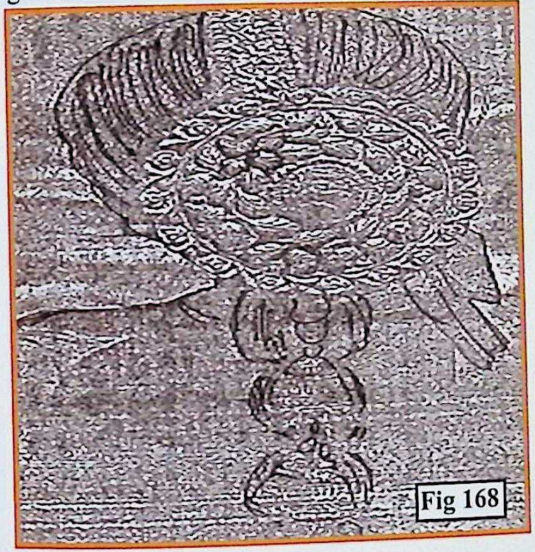
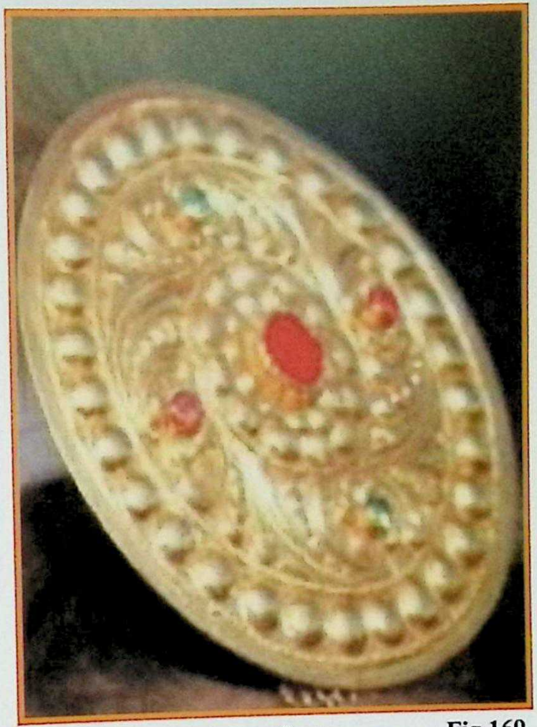


Fig 168

Lunya Swan



Lunya Swan Fig 169

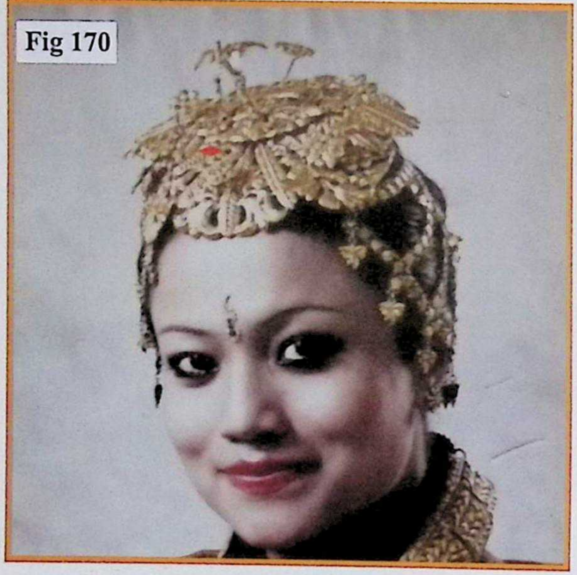
Now a day's the wearing of a Lunya Swan is not common. It is worn only during important occasions.

Ornaments and Types

Loonswan Kata

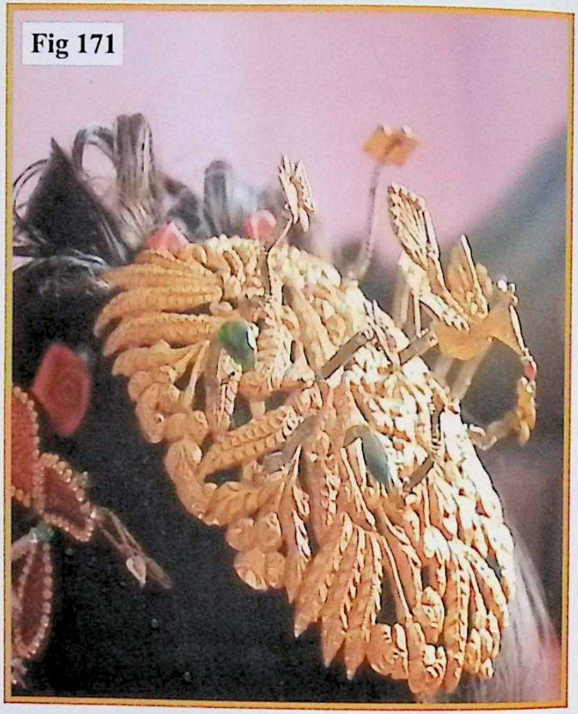
It is a Newari hair –cap ornament, made up of gold. The whole arrangement looks like a bunch of flowers with butterflies on it. The hair-clip resembles the head –ornaments worn by Chinese court ladies and queens.

Fig 170



Loonswan Kata

Fig 171



Loonswan Kata

This ornament is worn during the wedding by the bride. It can be afforded by only affluent class. During the ceremony of Ehi (ritualistic occasion) some girls are adorned with Loonswan Kata.

Teekama

It is a gold necklace. It is a broad collar –like necklace with floral designs depicting butterfly that is the symbol of 'fertility' It is worn on special occasions. Some of the images of Nepal are shown wearing similar 'Teekama' with an amulet is hung on it.

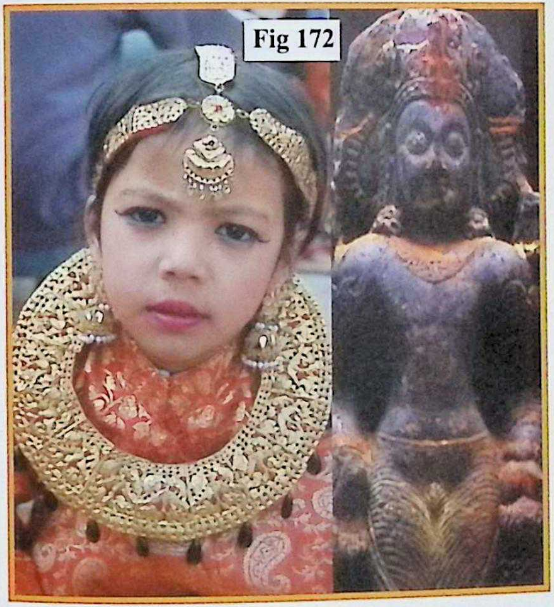


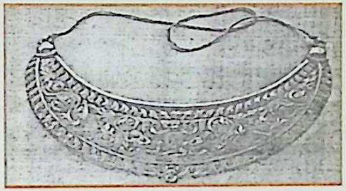
Fig 172

Vishnu, Pashupati 5th c

Sutta

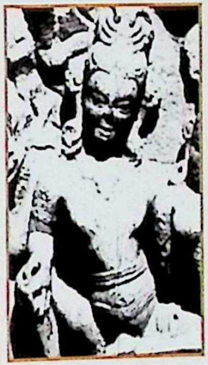
Is a broad collar like necklace, embossed with designs of Garuda, Nagas, and other deities. It is made up of gold. Sutta is also worn on special occasion.

Fig 173

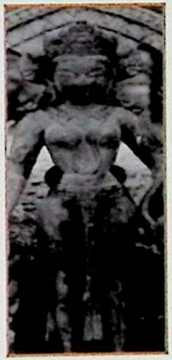


Sutta

Numerous images between 5th to 8th century A, D and later too one can observe images wearing ornament similar to Sutta.



Uma Maheshwor, Bhaktapur



Maha Gauri Deopatan

Tayo

It is a gold elongated pendant. It is embossed with designs such as the peacock and flowers. Peacock symbolizes good-luck and prosperity. It is made up of gold, copper, gilt, alloy embossed with precious and semi precious gem stones. It can be regarded as more of a Talisman. This is worn by Newari Living Gods and Goddesses, like Bhairab, Kumari and Ganesh. This **Tayo** can be seen on the sculptures of Queen and female dwellers of later Malla period.

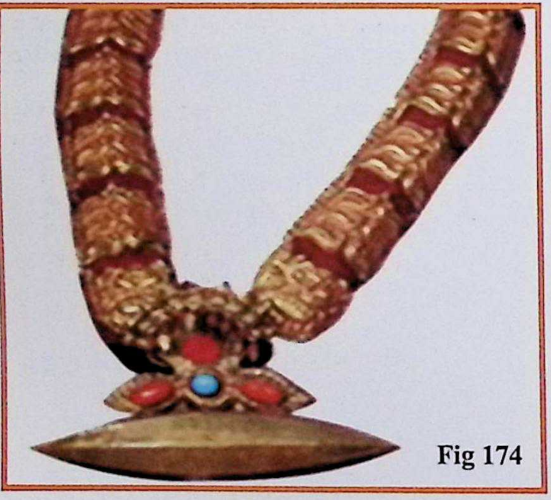
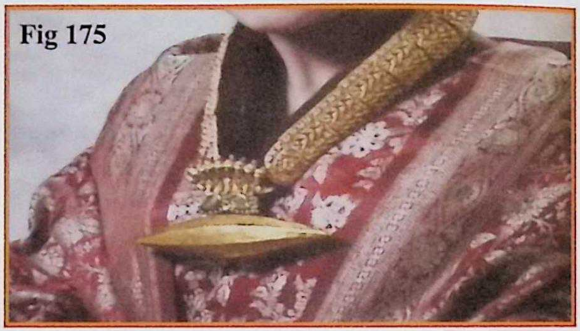


Fig 174

Tayo

Fig 175



Tayo is the one of the largest Newar ethnic Jewelry piece of Nepal. It is also worn by Buddhist deities like Lokeswors, Yognis, Dipankers and Kumaris during special ceremonies. Tayo has a great symbolic meaning and religious values are attached to it. It is believed that the pointed pendent part of the necklace symbolizes the Kathmandu Valley, while the facets of the pendent are the directions of the Valley, and a centre jewel under the hood of the snake-heads is for the Swayambhu Stupa of the Kathmandu valley. The Swayambhu Stupa stands for the Pancha Buddhas. The places for the five Buddhas (Pancha Buddha) in the Stupa are in a Mandala position **Vairochan** in the centre, **Akhswovya** in the **East, Amitabhava** in the **West, Amogha-sidhi** in the **North** and **Ratna-Sambhava** in the **South.** The Mandala symbolizes the Universe of the World related with the Mahayana

Buddhism. **Such is the importance of Tayo** in the cultural heritage of Nepal. **Pratapaditya Pal**, the author of "Arts of Nepal" (a catalogue of the Los Angle County Museum) remarked that gold jewellery (Tayo), is an eloquent testimony of the Newar craftsmen's skill

Talisman Jantar

It is an amulet worn by the dwellers. This Talisman or Jantar was used for protection and to ward away evil. The Newars wear jantar of different shape and size. One of the important amulet necklace is 'Medallic' array of 'Nine-Gems' or Nava-ratna. These nava ratna depicts nine celestial bodies or the planet.

Fig 176

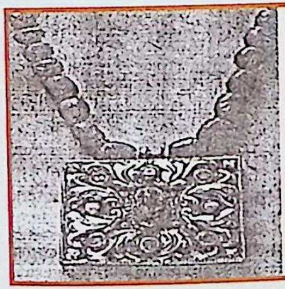
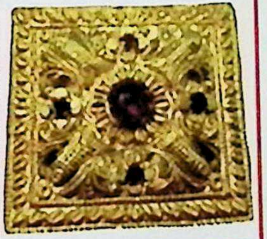


Fig 177



Jantar

The Nava-Ratna (Nine Gems)

The nine gems comprise of Ruby which signifies the Sun, Pearl symbolizes the Moon, Coral stands for Mars, Emerald signifies Mercury, Yellow Sapphire for Jupiter, Diamond for Venus, Blue Sapphire for Saturn, Hessonite symbolizes Rahu and Cats Eyes for Ketu.

The Garuda Purana in Chapter 68, Verse 17 points out that " Pure, flawless gems have auspicious power, that can protect one from demons, snakes, poison, diseases, sinful reactions and danger. But if the stones have flaws then it will have opposite effects.[xxv]

Agnipurana, Chapter 246, Sloka 7/8, views that if gems free from impurities are worn, it will bring good luck. But if they are cracked then they should not be used.[xxvi] Nava-Ratna has a specific setting.

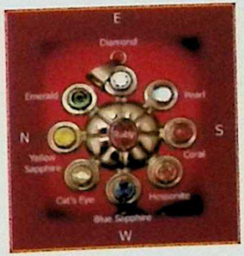
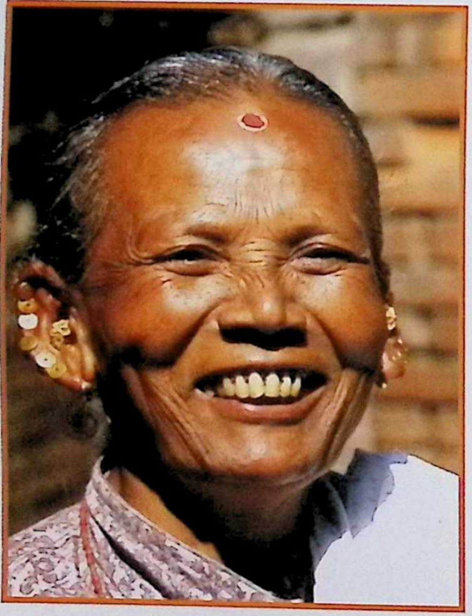


Fig 177 a

Tuki

Newari women wear ear studs. These studs are either simple or have designs. Earlier all Newari women were seen with ear-studs of gold on their ear. Some flat, some round in shape etc. Small Gold Tuki are also worn by male children.



Gold Tuki Fig 178

Mundri

Newar also wear lot of rings known as the Mundri. Small mundris are also worn by youths today on their ear-lobes. Sometimes on the rings different shapes are dangling on their ears. Now days this ornament is not seen.

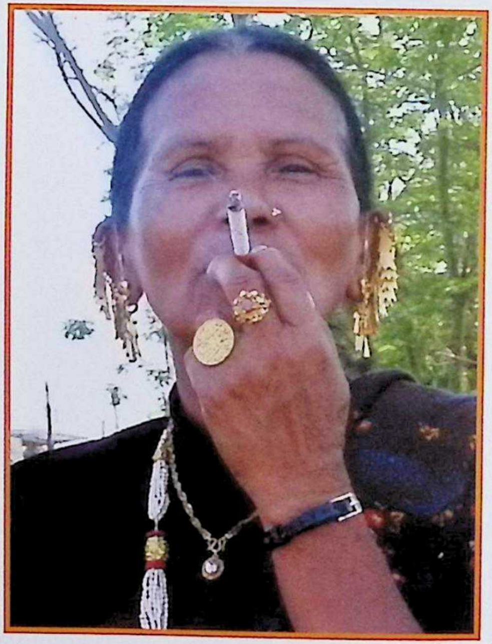


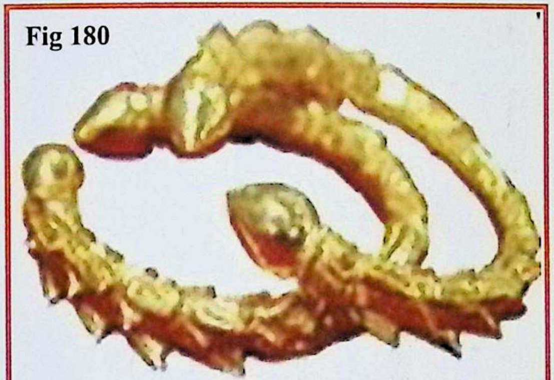
Fig 179

Mundri

Sinkhwalun (Bunga bala)

Sinkhwalun is a bracelet, with lion or tiger head on it. It is also made of silver This piece is not just a pair of jewellery but it can be a small protection weapon for women because of its sharp edges. Newar wear gold Sinkhwalun. These bracelets are similar to the Kalli or anklet only the design vary.

Fig 180



Pancha Dhatu Bracelet

Wearing Pancha dhatu bracelet enhances potential that leads to victory. Pancha refers to five and Dhatu means metals. The alloys of such metals have powers. Nature is made up of five elements fire, earth, water, air, space. Likewise metals include gold, silver, copper, iron and zinc some also use tin. The belief exist that the five metals symbolizes five deities (Panchayana) Shakti, Vishnu, Shiva, Ganesh, and Surya (www.newarjewelley.com) who protect those who wear such bangles.

Mahabharata mentions of Lord Krishna who gifted Arjun with shield made up of 'Pancha Dhatu' or five metals for protection (www.newarjewelley.com).

A World Health Organization report of 1996 has mentioned that five metals enhance an individual's power, concentration and confidence. Likewise Shilpa Sastra ancient text on idol making describes alloy of Gold (Au), Copper (Cu), Iron (Fe), Lead (Pb), some may use Zinc (z n), Tin (Sn). Wearing jewellery of Panchaloha or Pancha Dhatu or five metals brings good luck, increases confidence, and brings balance and peace in life.

Fig 181

Pancha Dhatu Bracelet

Shoulder Adornments

Surabi

It is a shoulder ornament comprising of a gold pendant attached to conical beads with small leaf and bells hung on it. It is tied by a silk thread to the left shoulder; wearing such an adornment has vanished or is out of fashion today.

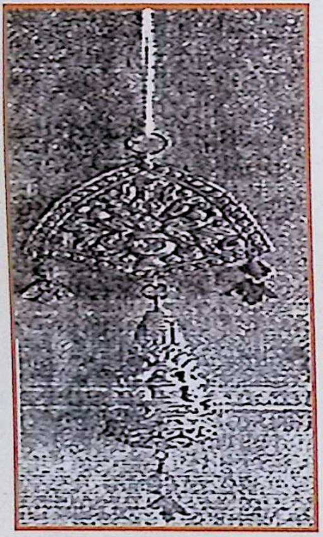


Fig 182

Surabi

Beside this women also adorn themselves with gold bangles and glass bangles.

Ghagala

Ghagala is an anklet with bells hung on it. A baby boy wears three protective anklets including one made of iron especially potent against the evil spirits. The black thread that is tied also protects one from the evil spirits.

Fig 183

Ghagala

Fig 184

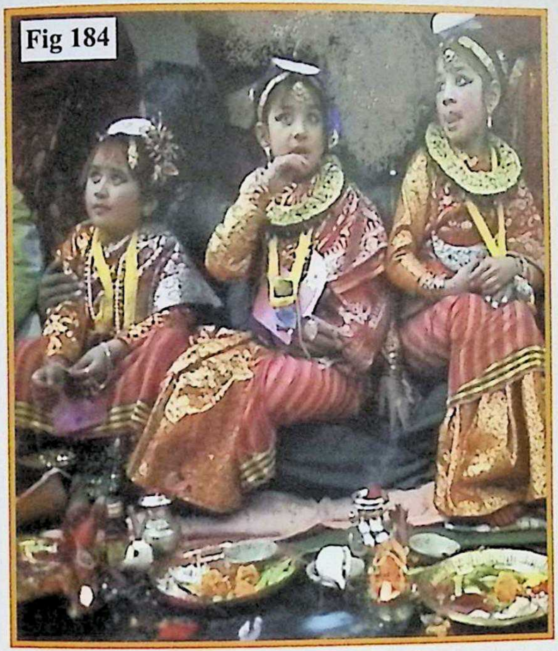
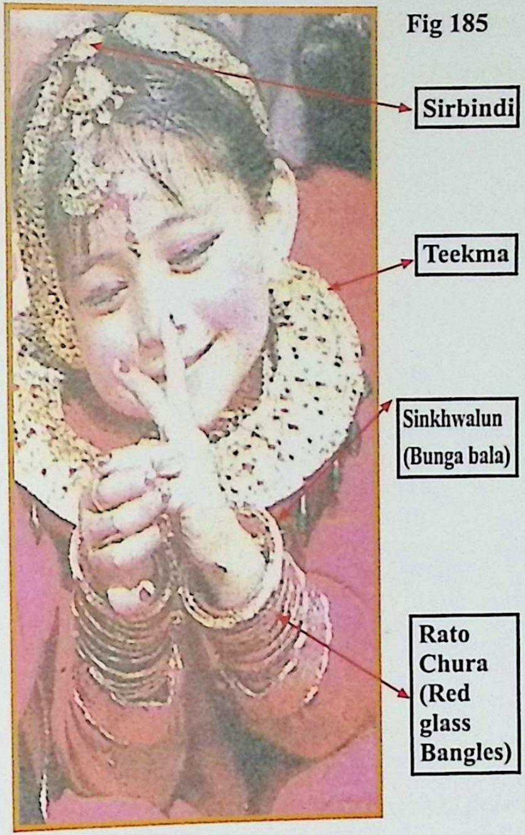


Fig 184, depicts a group at an Ehi Ceremony. and Fig 184 shows a little Newari Girls during an Ehi ceremony. This takes place prior to her first menstruation. On this day she is wedded to the beetle-nut a symbol of Lord Narayan. The child is adorned as a bride. She wears all the ornaments and apparel prior to the ceremony.

Fig 185



Sirbindi
Teekma
Sinkhwalun (Bunga bala)
Rato Chura (Red glass Bangles)

The Newar Men Traditional Attire

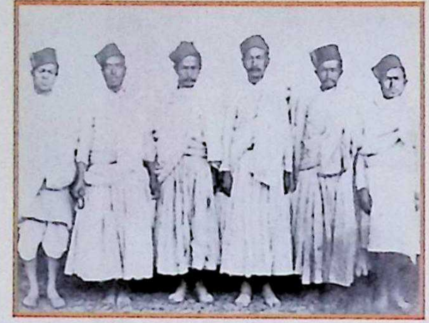


Fig 186

Shakyas of Nepal and their attire of 1868 - 1875

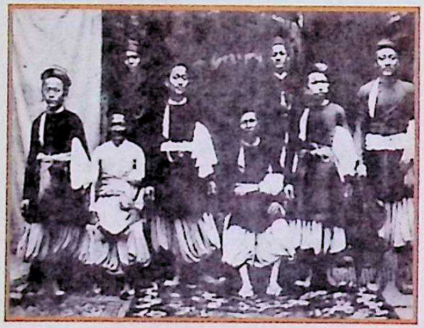


Fig 187

Sayn kayta

Sayn Kayta worn Mathema men of Newari community in the year 1890 A D. This was their attire.

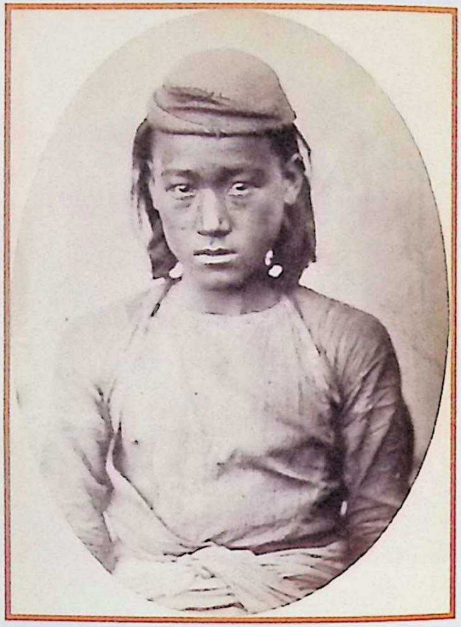
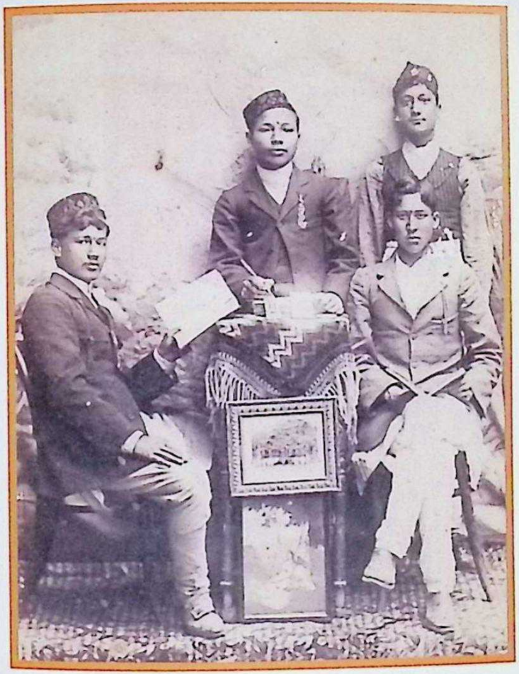


Fig 188

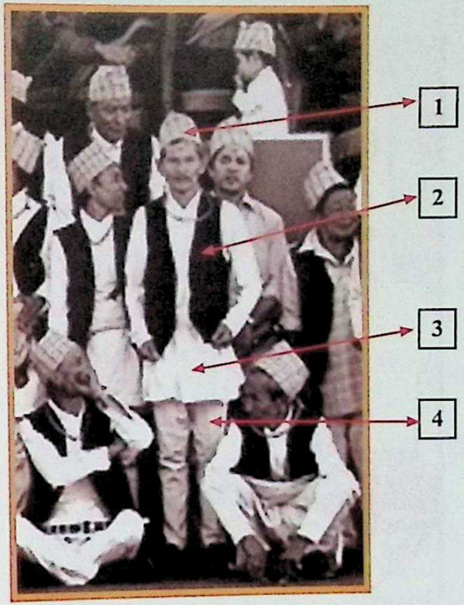
The 'Newar' or 'Niwar' is the photo of a Newar boy of 1860 c A.D. The dress and cap seem different. This boy seems to belong to a lower class group or low income group; hence his outfit is different from the dress worn by the merchants of the similar period.

Fig 189



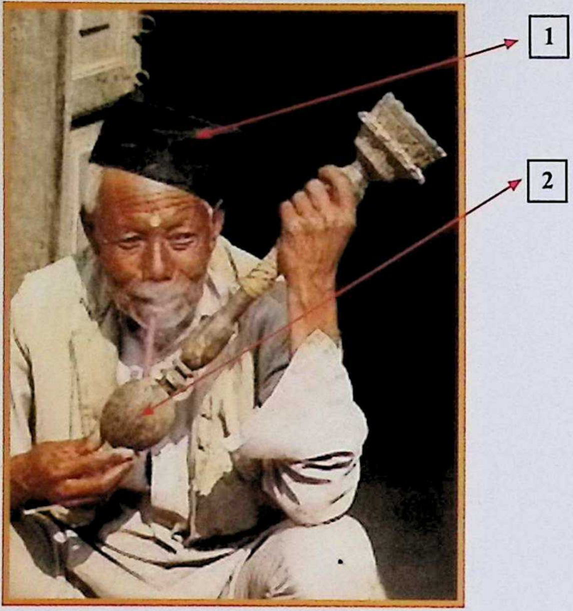
The Newar gentlemen of 1940s A.D

Fig 190



1. Nepali Topi
2. Easta-Coat
3. Labeda
4 Suruwal

Fig 191

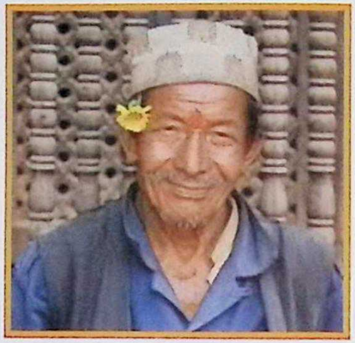


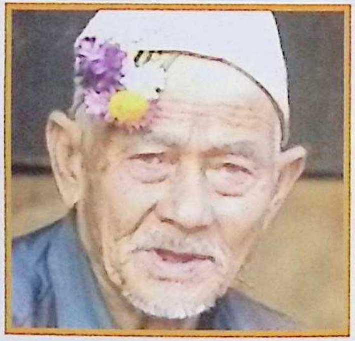
This elderly man wears

1) Black Nepali Topi or cap. He is shown smoking

2) 'Hukka' water pipe

Fig 192





193

Above pictures show elderly Newar men. It is noteworthy that both young and old love to adorn their ears with flowers that are usually held by the Nepali Topi or cap.

The Photos of Newar Men

Fig 194

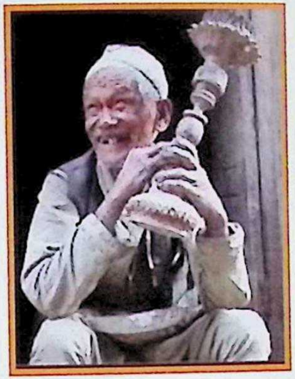


Fig 195

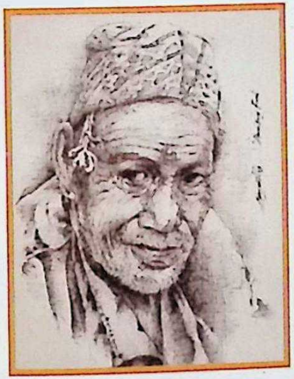


Fig 196

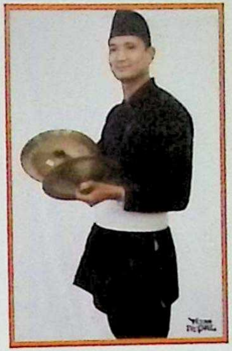


Fig 197

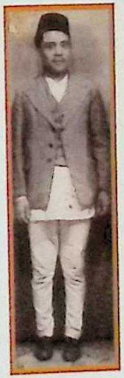


Fig 198

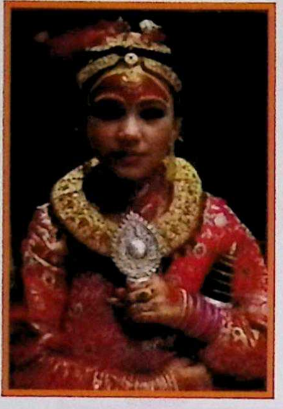
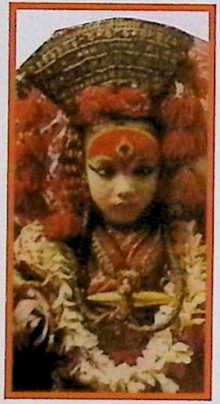


Fig 199



Kumari
The
Living Goddess

Legend

It is said that the Last King of Kathmandu was Jaya **Prakash Malla**

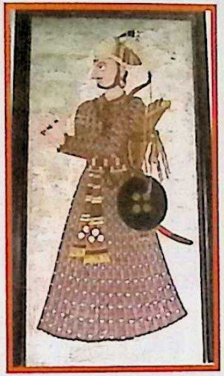


Fig 200

King Jaya Prakash Malla used to play dice with Goddess Taleju. One day he was overcome by her beauty and he looked at her with lust. The Goddess vanished and appeared in his dream and foretold him of the fall of his dynasty and told him to select a girl from the Newari caste and worship her as a Goddess, 'Kumar' (Andersor Mary M, The Festivals of Nepal, Londan, George Allen & vwin Ltd. P. 132).

The living Goddess is chosen from among the Shakya or Bajracharya Newar communities since the 14th century.

The little virgin girl is taken from her family and installed in the ornate Kumari House, close to Hanumandhoka. She is served by women attendants. This girl the virgin goddess is the supreme until her first menstruation. Then the title goes to another Shakya girl. (Anderson, P. 133)

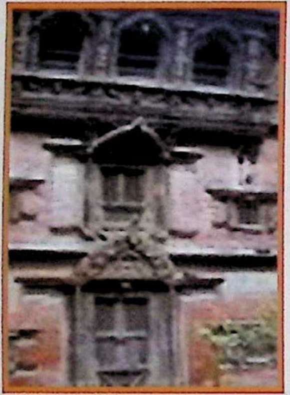
Earlier no one married the Kumari as they feared the belief that whoever breaks her virginity is doomed to an early death. But today researches bring to limelight that many Kumarie's have married and lived a happy life.

Every year during the religious festival of Indra Jatra day (day of the Rain God) that falls in the month of September. On the eighth day of this festivity a chariot bearing the living Gods and Goddesses, Ganesh and Bhairab are drawn. Earlier His Majesty the King Queen and foreign dignitaries and the public worship her. Now the president performs this task.

Interesting Belief

When King Prithivi Narayan Shah 1768 conquered Kathmandu, as Jaya Prakash fled to Bhaktapur, it is said the Kumari blessed Prithivi Narayan Shah by applying tikka on his forehead, thus transferring the right to rule over the valley to him

Fig 201

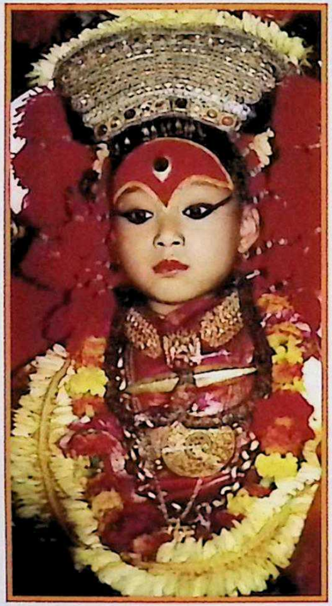


(Kumari Ghar)

It was in the year 1955 before the death of His Majesty King Tribhuvan who had gone to pay homage to the goddess with his son Crown Prince Mahendra Bir Bikram Shah on Indrajatra day. It is said that at that time Goddess Kumari was dosing and, she wrongly placed tikka on the forehead of the Crown Prince rather than the King. This incident was whispered around as a bad omen. It is said that within eight months His Majesty King Tribhuvan passed away and his son became the King.

Hence each and every gesture of the Kumari is symbolic. People here have great faith in her. They worship her with great devotion.

Fig 202



She is adorned with red brocade, and silk. She is bedecked with jewels and is crowned with a glittering tiara. She wears jama (long dress) and gold and silver jewellery, similar to those worn by Newar women during festivities and weddings. The picture of Kumari shows her wearing all her refinements.

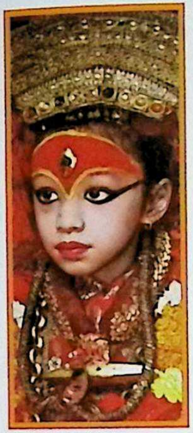


Fig 203

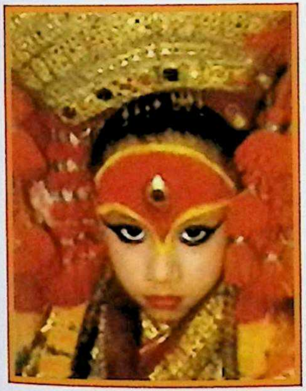
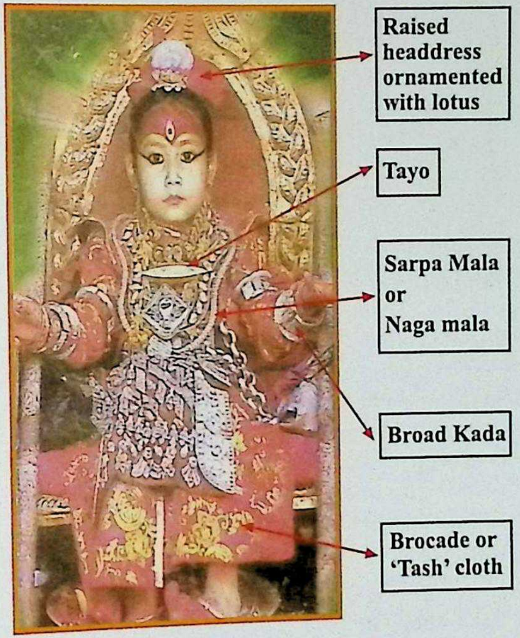


Fig 204

The picture of Kumari shows her wearing all her refinements.

Fig 205


Raised headdress ornamented with lotus
Tayo
Sarpa Mala or Naga mala
Broad Kada
Brocade or 'Tash' cloth

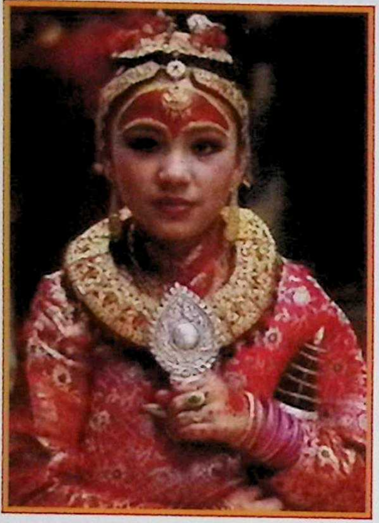


Fig 206

Conclusion

In conclusion it is clear that adornment were very popular throughout Nepal. Different ethnic communities have different ornaments and costumes. Adornment continues so does the fashion and its trends. Through modernization and development of mass media lot of changes has taken place. What we observe today may fail to exist tomorrow. It can be concluded what gains favour today may not be popular tomorrow, and that what everyone dislikes may return as a new fashion after 20 years. There is a saying

"We say we are modern and are moving with the new trends following new fashion; however it is not true, we are actually following the old what had disappeared, reappears after many years in a refined and complex outlook"

Fig 207

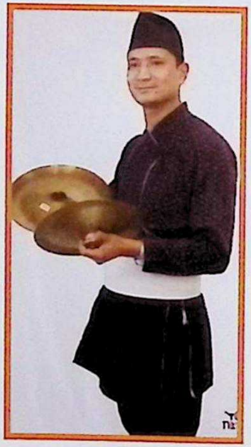
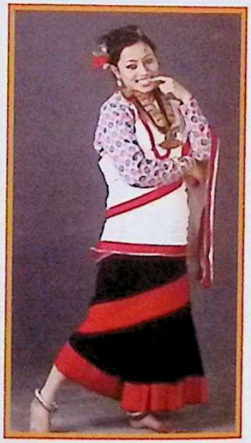


Fig 208



Newar Couple

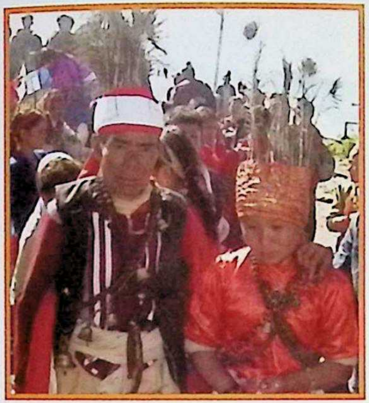


Fig 209

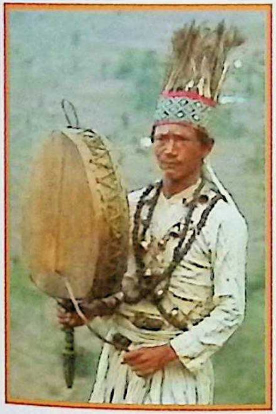


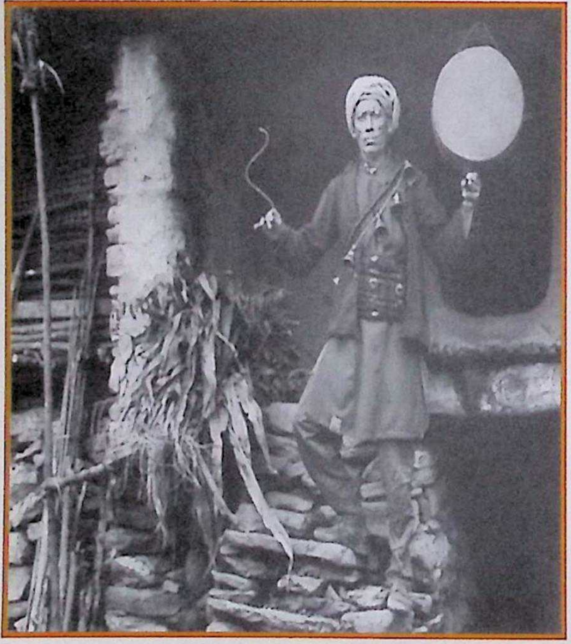
Fig 210

The Shaman's Of Nepal

CHAPTER V

The Shaman's

Fig 211



Who is a Shaman or Jhakri or Dhami ?

A Shaman is an ordinary human being with extra power that makes him different from us. He is a person who has the power to influence or access or be a mediator between this world and the spirit world. He is someone who mediates and acts as a medium of connection between the 'Material-World and the world beyond 'Spirit world'.

In Nepal all the ethnic groups practice some form of Shamanism. These Shamanic practices show diverse influences. In Nepal Shamanism is an integral part of daily life. It has been said that Shamans can influence the world of both benevolent and malevolent spirits.

How do they become Shamans?

There are different ways as to how they become a Shaman

Abduction by a "Ban Jhakri" (Jungle–Shaman). He is considered as a mentor to all Shamans. The belief exists that sometimes children are carried away by the "Ban-Jhakri" (Jungle Shaman), and he is allotted with the supernatural powers that makes him a shaman. He has to take an oath saying that he will utilize the given power to cure and help mankind; if he mis-uses his powers then his given power will vanish. He is then returned to where he belongs to.

- **Visionary Dreams**: It is believed an individual is said to have a visionary dream and he is blessed with superior powers. Thus he becomes a Shaman.
- **Traditional Shaman passes down his power:** It is also believed that a traditional shaman can pass down his power to his son or to the person he chooses to be the next Shaman. Majority of the Shamans today come under this group.
- **Possession by "Good Spirits"** there are interesting case-studies, where the spirits choose a particular person and possess them whereby he or she possess superior power. This is also a way of becoming a Shaman.

True Research–oriented Case-Studies

The author is also conducting research on belief and reality, women-faith-healers and witchcraft and its associated beliefs for her next book.

Interesting True Case-Study (acquired through interview)

- **True Case study of Abduction by a Ban-Jhakri (Jungle-Shaman).** There is a person by the name of Kedar Baral dwelling in Kathmandu; who claims that he was carried away by a 'Ban-Jhakri' (Jungle-Shaman). Through his interview data was obtained and it brought to light that as a child he was taken away by a "Ban-Jhakri"

Dhami (Shaman) **Fig 212**

How did the Ban-Jhakri look? Kedar Baral says that he was too young to remember much, but shadowy images appear to him of a large hairy 'Chimpanzee' like creature that stood like a human on his two feet.

What did he eat? Until he was with the 'Ban-Jhakri' (Jungle –Shaman) he suckled her milk and she fed him with earth-worms and other insects.

How did she teach him? She would jump around, shiver and shake while chanting and he was to observe her and try to imitate her. The belief persists that the 'Male-Ban-Jhakri' usually eats human. He does not remember much but a hazy remembrance reminds him of a quarrel between two hairy creatures whom he terms as his mother because he suckled her milk.

When did he return? After a few years; as he grew older, and as he began to understand reality. One sunny day he found himself on the edge of the jungle. Some women who had gone in search of fodder took him home.

When did he realize about his power? When an ill person came to his home, it seemed he knew everything about the person's past, present and future. He knew what caused such illness and he cured him. That was the beginning of him being a Shaman.

- **True Case study of Possession** This is a true incident that I had observed with my own eyes as a child of 5 or 6 years of age. At that time I failed to understand its importance, but today I find the incident very enlightening. I remember my aunt and her friends talking about a 9th standard girl of 15 or 16 years of age a Brahmin Bhattarai girl, who belonged to a traditional family at

Paknajol. All at once she started speaking in Newari and began predicting and curing people.

Strange to say, she remembered nothing when the 'Ajima' 'Newar Spirit' left her. She could not speak 'Newari' language. She became an ordinary girl. This shows her being possessed by a 'Newar Spirit' people termed it as 'Ajima' Mother-Goddess. Such kind of things seem strange and unbelievable, however I saw her with my own eyes. People called her 'Kumari' Later we went to Delhi, and we heard that 'Kumari' was married and after a year she gave birth to a daughter and died at the early age of 24. People claim that she should not have been married. This is an incident of 'possession by the spirit' where the girl became a 'faith-healer'.

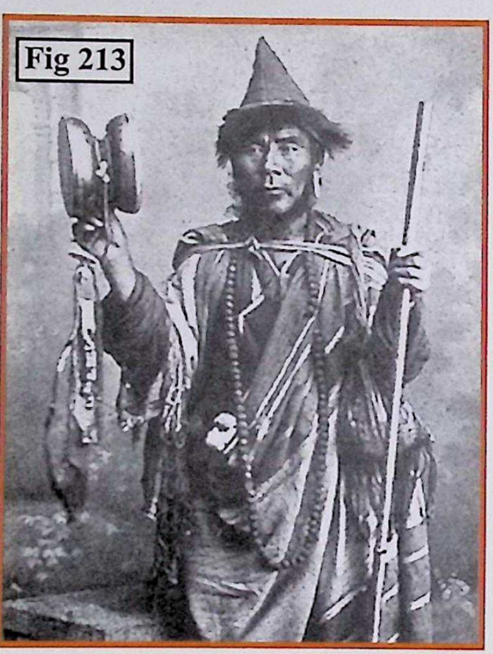
- Mr Tamang's interview of Maili Tamang, one of the self learned jhakris who is a female shaman revealed that she was taught shamanism by a 'ban jhakri'. (Jungle Shaman), when she was seven.

What happened?

Like any other village kid, she was herding her animals little away from the village. Suddenly she was grabbed by something big wrapped by a huge blanket or furry like thing and she lost consciousness. When she regained consciousness she was in front of a Ban jhakri in an unknown wilderness. She found herself not worried, crying or missing her family but she carefully followed what the ban jhakri said. She was fed special fruits brought by the Ban jhakri and she was taught different mantras and rituals to tame the spirits, mountain gods and so forth. After a week she was brought back to her family. Now she was different from other common kids. She was talking very little, eating only pure food (not shared in same plate). She felt the spirit in her body on special occasions such as on a full moon day. Family and villagers of Okhaldhunga district where she comes from were not surprised by all this as even though it's rare but it was not uncommon news of kids being taken away by a 'ban jhakri'. During the interview with me, she recalled that she was taken for the second time while she was 16 and this time she did the ritual with ban jhakris in a graveyard comprising of certain type of performance to control the spirits. After this she became a full time shaman. Her duty was healing local people from different diseases She was also involved in performing family deity worships as well as obstacle removing worships or poojas for those who were in need of it, She also recalled that some western enthusiasts approached her to become her disciple and she did train them to become a jhakri. Now days she actually travels to her disciples in Europe and America.

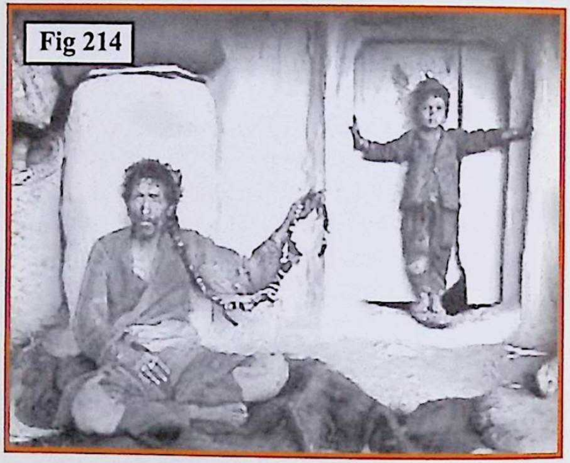
Diverse Influences in Shamanic practices and major functions of Shamans

Fig 213



- Tibetan Bon (Early form of Tibetan Shamanism) seen and practiced mostly in the higher Himalayan region
- Tantrism based practices (Hindu influences where ancient chantings are used) seen and practised in the mountain regions and the Terai regions.
- Local Gods and their influences. Through possession of an individual by local deities.

Fig 214



The Shamans or the Jhakris are said to control certain spirits to help them in curing people. Those spirits are:

- **Bhutas** are the spirits of humans who have died under violent circumstances and wander between the two worlds. It is believed that these spirits help the Shaman. However if neglected or insulted they can cause chronic illness and physical problems and they must be appeased.

- **Grahas** are negative influences from the planets, demons or everyday circumstances that cause illness, accidents etc. Its negative influences can be decreased through worship.

- **Bad Karma (bad work)** It is believed that bad karma can also cause diseases. It is regarded as the consequence of one's misdeed one performs in this life. It can also be the result of past karma, in such case the Shaman cannot cure him but can show him path of good karma.

The Major Functions of Shamans

- To please bad spirits and cure ill effects caused by human or animals.

- The Shamans are a guide for the journey beyond our present life, and are able to relate us to the past, present and future.

Shaman and their Beliefs

The Shamans believe that:

- Spirits exist and have a role to play in day to day human life.

- Shaman has the power to interact or communicate with spirits.

- There exists two types of spirits:
  a) Malevolent Spirit
  b) Benevolent Spirit

- Shaman holds power over these spirits. They enter the world of the spirits and through their assistance they come to know about the patients past, present and future life and thereby provide means and ways of curing him.

- The Shamans claim that there are 'Three Worlds of the Spirits'. The Shaman when in a trance can see beyond the everyday world (Maya). He sees the 3 worlds of the spiritual realm. The three worlds are: a) Dharti (Middle world) b) Akash (Upper world) c) Patal (Lower-world).

The belief exist that while in a trance the Shaman first passes through the middle world (Dharti), to receive information related to the patients. He also visits the lower-world (Patal), where he acquires knowledge about the origin of the diseases. However he enters the upper-world (Akash) only in case of serious diseases, death or illness, whilst in trance to negotiate with gods and goddesses directly to restore the patient's health.

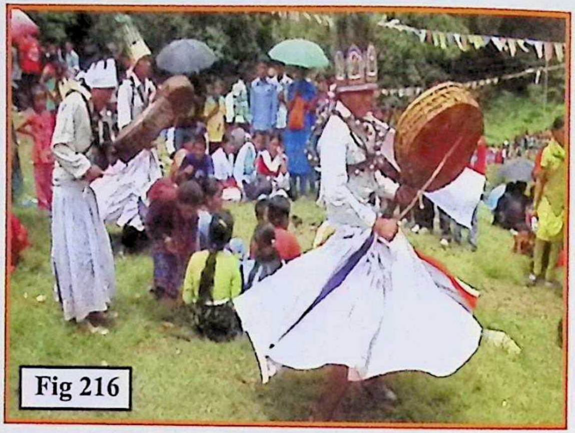


Fig 216

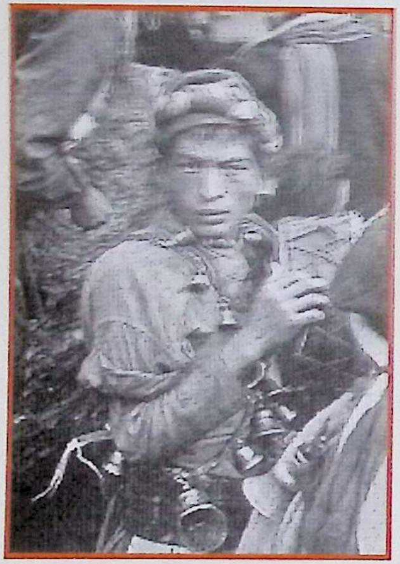


Fig 215

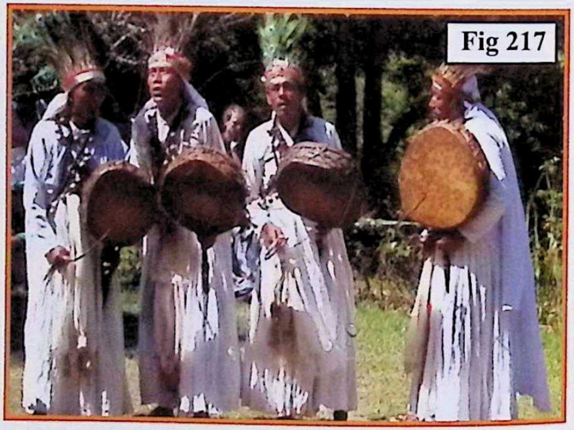


Fig 217

How do the Shaman's heal?

The process of healing differs from community to community.

Before the Shaman assesses the 'Spirit World, on few occasions he consults the 'Jokhana' (small-ginger roots).

The process is that the 'Jokhana' (small-ginger roots), are thrown and interpreted according to how they fall. This 'ginger oracle' reveals about the past, present and future that is relevant for healing of his patients and also acquire insights into the intentions of his patients. Among the Kirata Ethnic community, 'Jokhana' plays a very significant role in healing.

Shaman while healing enters into a 'trance' known as the 'Journey' or the 'Soul-Flight'. This is the method through which he connects to the spirit world. Shaman's burn particular incense and chants mantras and breathes systematically and drums. Once in trance, they act as a bridge between 'Spirit World' and the 'Physical World'.

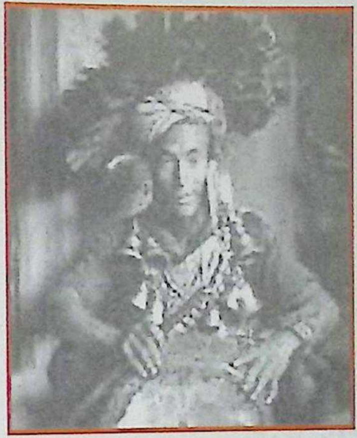


Fig 218

The belief exists that in this journey of healing he is helped by 'animal spirits', 'helping spirits' and gods and goddesses. It is said ha he 'Jhakri' or he Shaman moves among the 3 worlds as he seeks ways and means o heal his patients, using his knowledge of demons and the dead he acquires knowledge about his patients conditions.

Materials they use in the process of healing.

- **Phurba** – is the ceremonial dagger used by the Shaman. It plays a significant role in the conduction of Shamanic rituals. This dagger is made up of clay, wood, iron or expensive material like silver. This is a special knife with 3 sided blade points. The 3 blades represent 'The Three Spirit World'. The Phurba symbolizes the 'World Axis' that binds the three. Worlds. During the ritualistic healing process it is believed that 'The Phurba' or the dagger is the 'Shaman himself. The belief exists that the 'Jhakri' or the 'Shaman' transforms himself into 'Phurba' and travels to the Spirit-World.

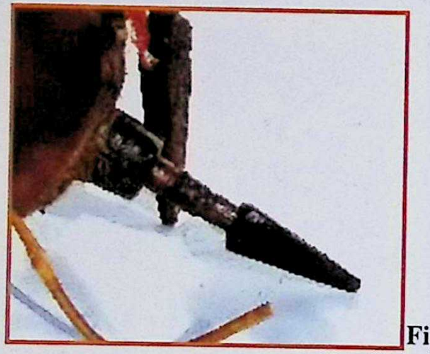


Fig 219

- **The Incense** – Another significant material used by the Shaman is the special incense. This special incense is made up of medicinal plants, wormwood, mugwort, cannabis, datura species, ganoderma and other mushrooms. Beside this they use:

- **Denguru or Dhangro** – The Shaman also uses drums. This is systematically beaten as he enters the world of the spirits.

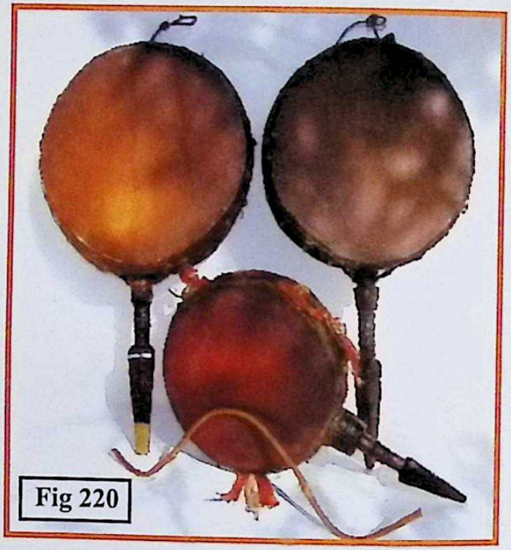


Fig 220

- **Dhunga** - They also use stones and crystals.

- **Mala** – The Shaman uses beads made from seeds, stones, bones and bells.

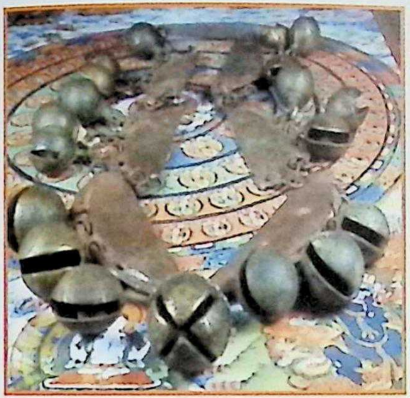
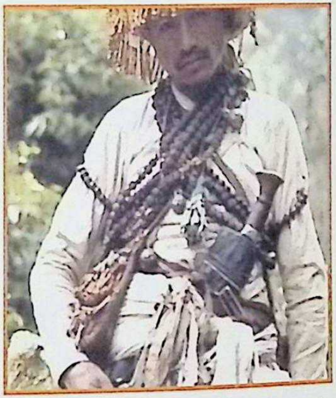


Fig 221

The Bell Mala (Necklace)

Fig 222



Shaman depicted with different 'Mala or necklace'.

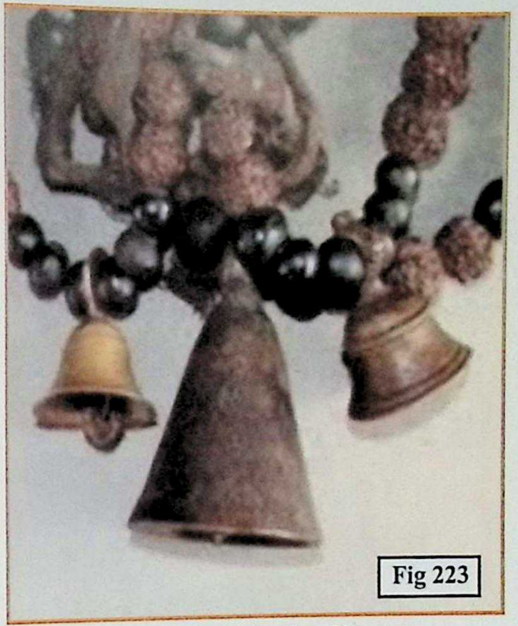


Fig 223

The Mala or Necklace worn by Shamans.

- **Chindo** – The Shaman uses vessels made up of gourd, stones, bones.
- **Thangka** – The Shaman also utilize paintings depicting Gods and Goddesses, Demons and Spirits.

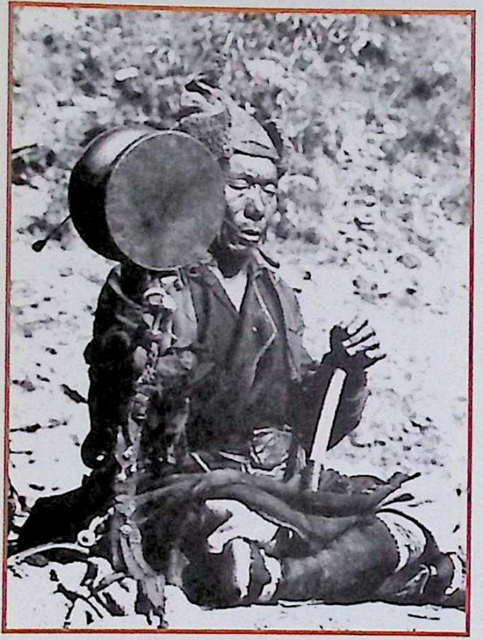


Fig 224

Chöd damaru or drum – used by Lamas

The Chöd damaru is a large double-sided hand held drum. 'Chöd' literally means 'cutting' or 'destroying'. The practice of Chöd involves a powerful combination of puja or worship and meditation, where the practitioner offers their own body to cut away the four demons within.

How do the Shamans replenish their power?

The power or the 'Shakti' or the healing energy which he/she acquires is not infinite or limitless. Time and again they must replenish their 'Shakti' or power. This is acquired through various ways such as:

- Through **'Gupha'** or pilgrimage to a sacred site.
- **Retreat** to isolated places where they can confront nature.
- **Visit to Ghat or Cemetery** in order to acquire the power of the roaming spirits.

Names of different Shamans in Nepal

Each and every ethnic group of Nepal have a Shaman and they possess different names. They are as follows: .Among the **Tamang ethnic groups** their priests who sometimes possess powers of healing are Lamas, Tamba, Bonyo, Jhakri .

Gurung ethnic groups term their priests as Puju, Klebre (Claybri) and Lama.

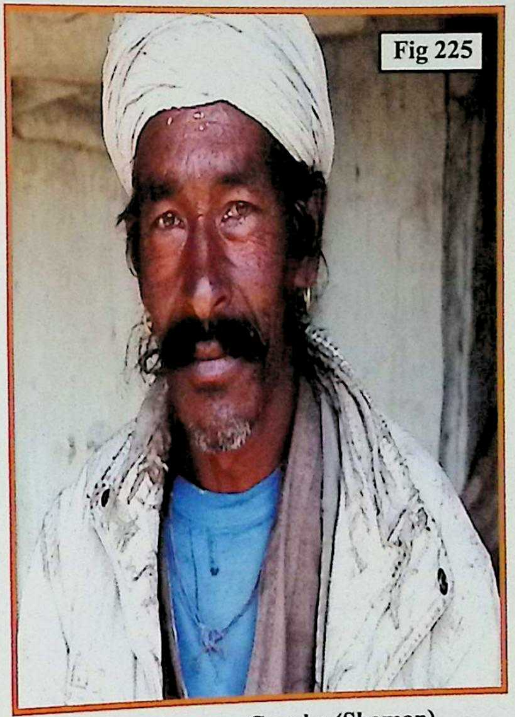
Thakali call their priest's Tohom

Tharus term their faith-healers as Gurau or Guruba

Baji's term them as Shokas and **Rai** call them Dhamis, Jhakris and **Limbu** term them as Fidingwa and **Newars** call them as Guruma, Ajima, Guruba, Guvaju and other names are Managba etc

Different Shamans and their Attire

Fig 225



Tharu Gurau or Guruba (Shaman)

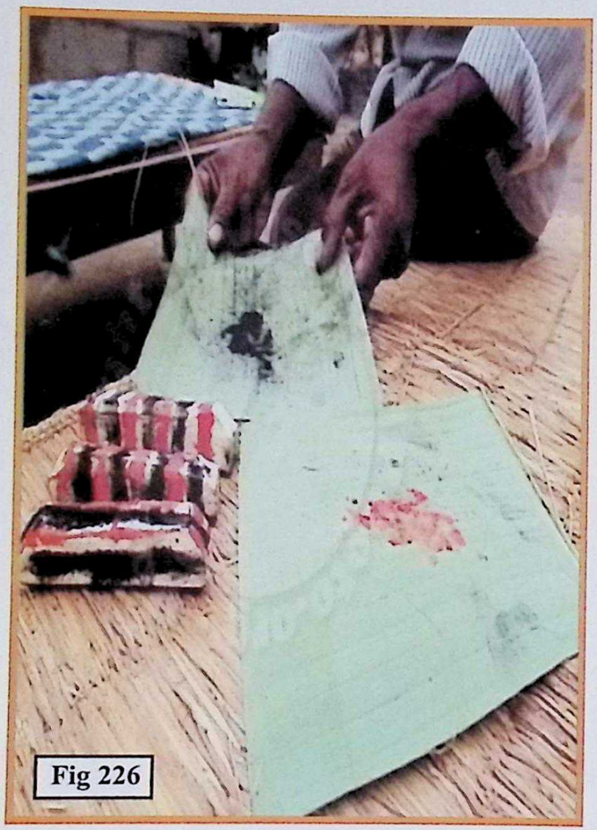


Fig 226

Tharu Rituals performed by Gurau / Shamans

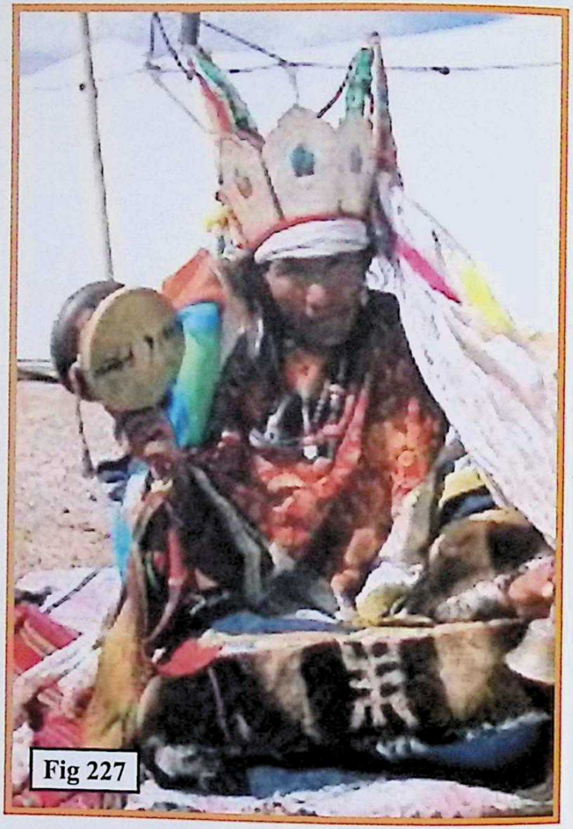


Fig 227

Himalayan Lama Shaman

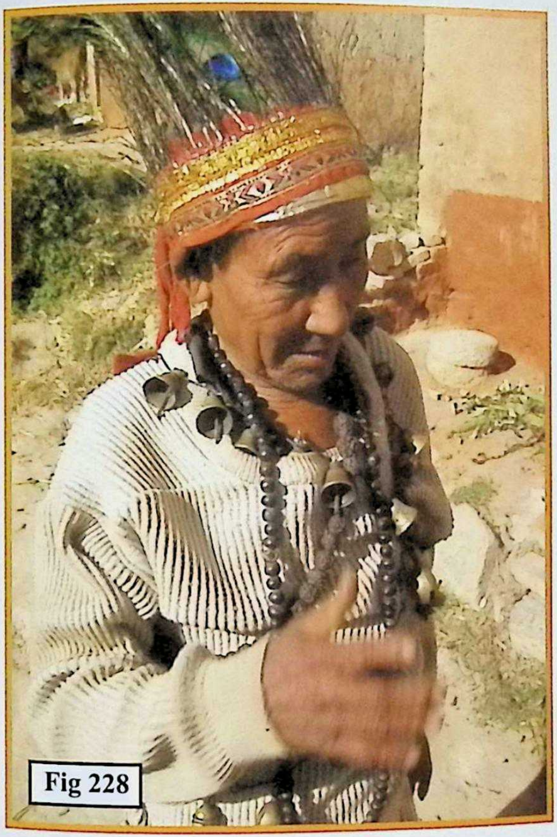
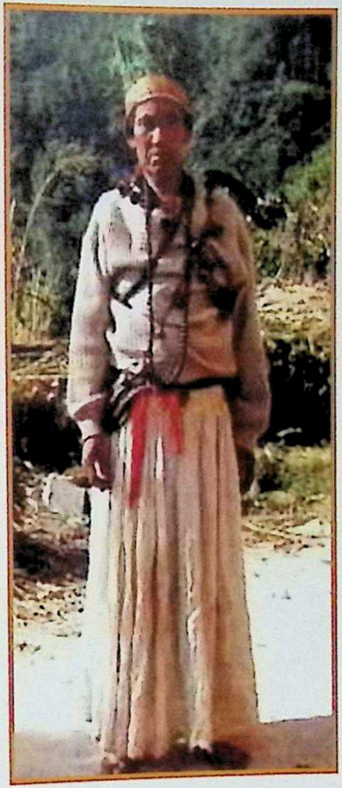


Fig 228

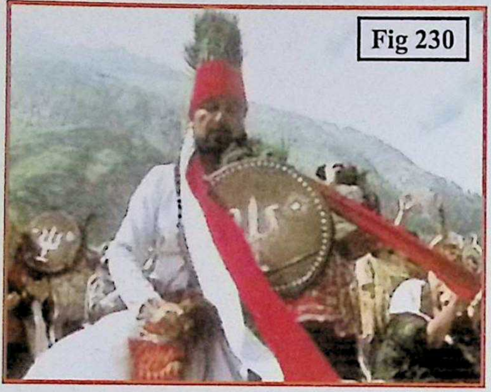
The Magar Shaman

Fig 229



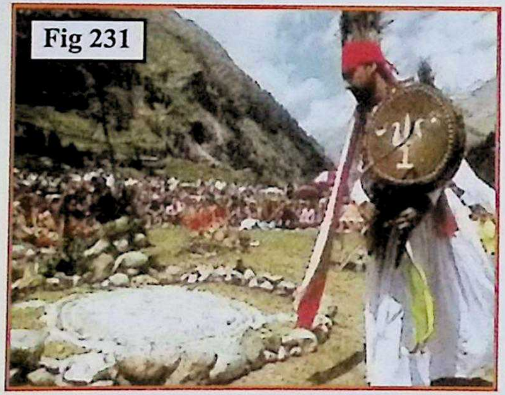
The Tamba Tamang Faith-Healer

Fig 230



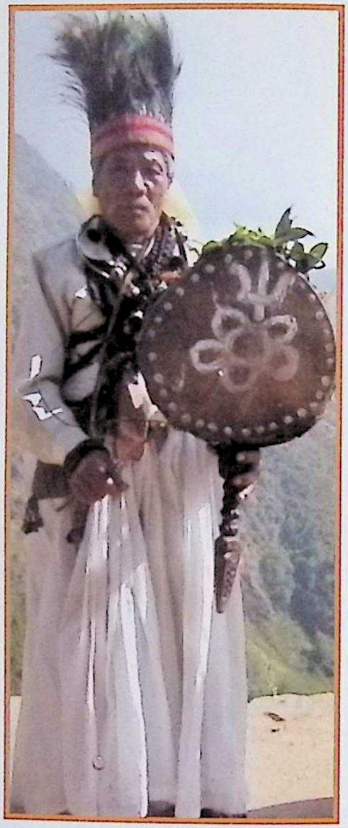
The Mountain Region Shaman

Fig 231



The Shaman performing his rituals

Fig 232



The Jhakri (Shaman)

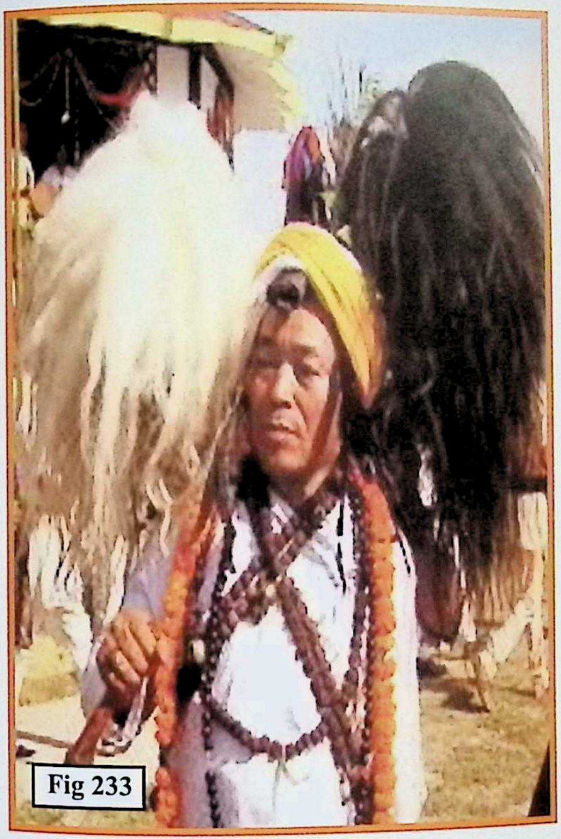
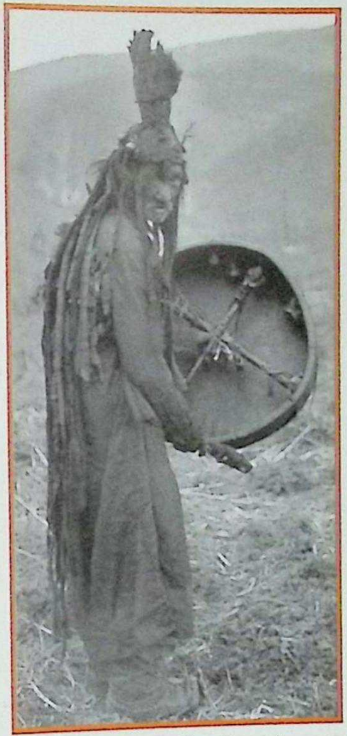


Fig 233

The Puju (Shaman) of the Gurungs

Fig 234



The Jhakri (Shaman) of earlier days, he was also one of the Jhakri who had been nurtured by the Ban-Jhakri (Jungle-Shaman)

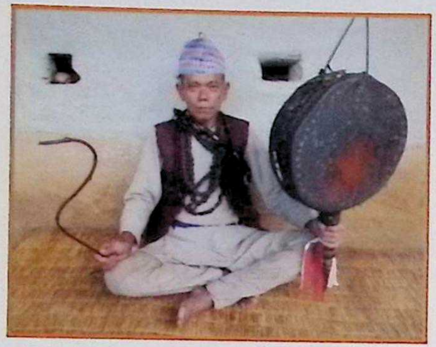
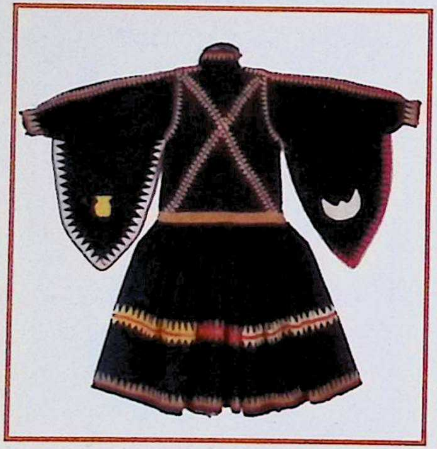


Fig 235

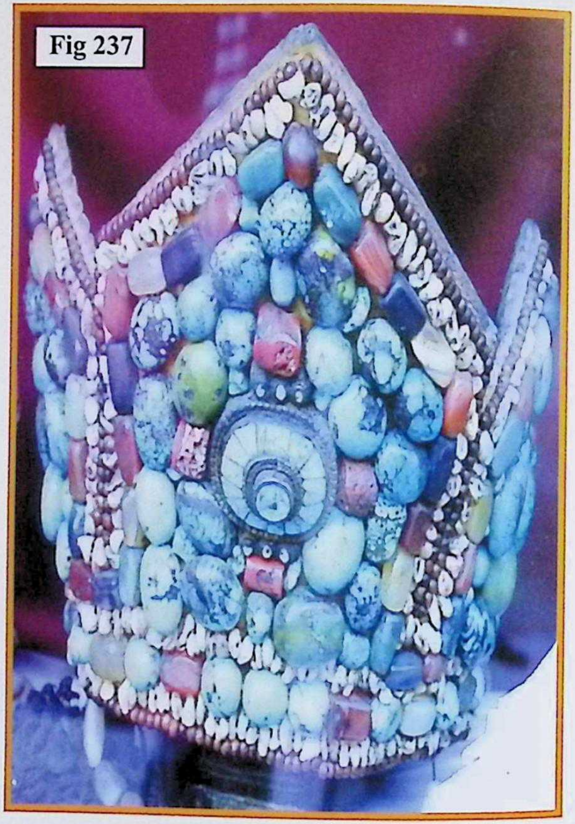
The Kshatriya Dhami (Shaman)

Fig236



The Dress of a Shaman

Fig 237



The Semi-precious crown worn by Lama Healers

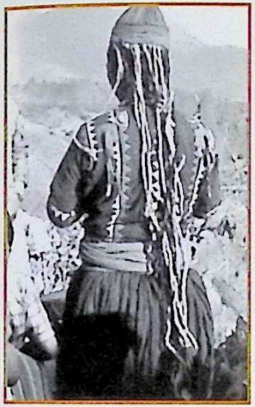


Fig 238

The back view of a Gurung Shaman's attire

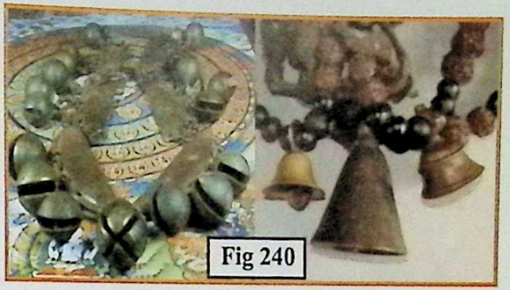


Fig 240

The ornments of the Shamans of Nepal

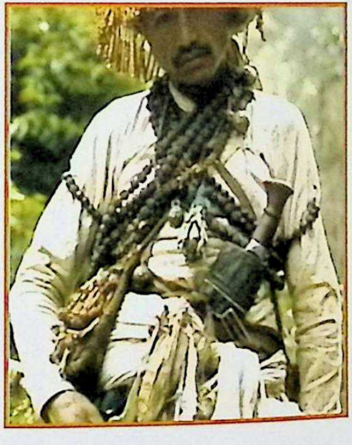


Fig 239

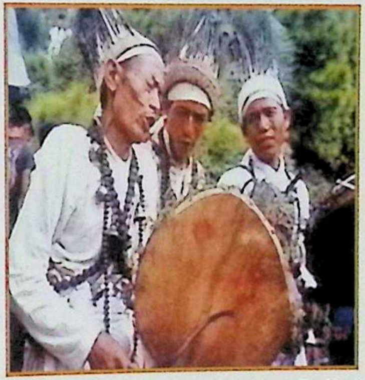


Fig 241

The Shamans on their holy pilgrimage. Belief exists that this is also one way of replenishing their power.

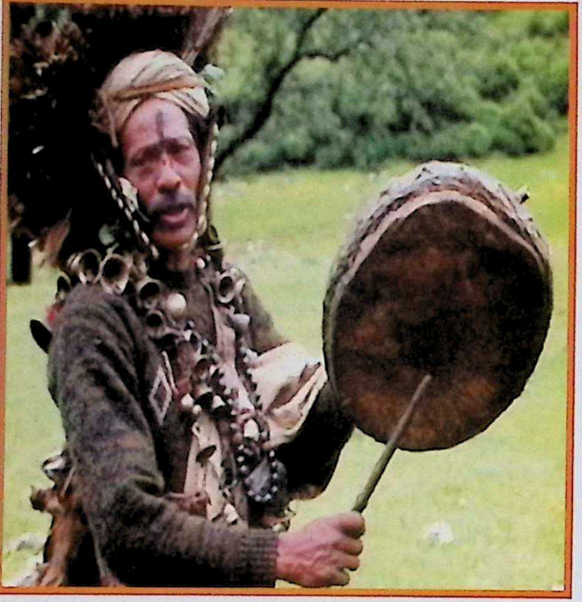


Fig 242

The Shaman with his drum or 'Dhyangro'

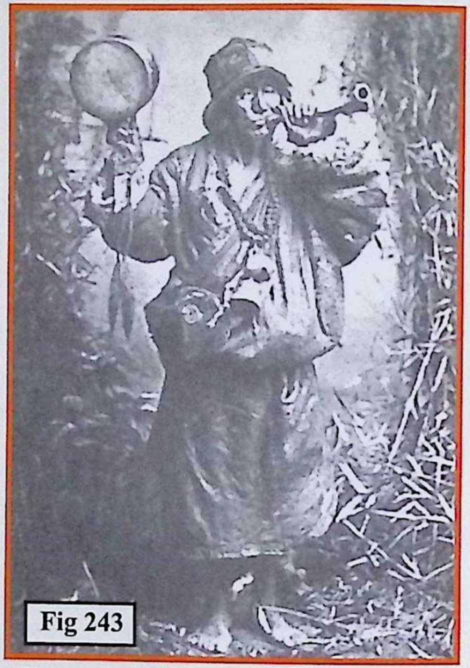


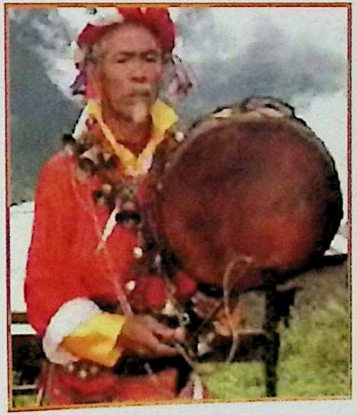
Fig 243

Early Shaman in the Himalayan region with 'Chod Damaru', He is shown with a 'Human Bone Pipe or Flute' used by him to drive away evil.

In the valley to this day on a particular day after midnight there are people termed as **'Feri Lagaune Manche'** men who blow on **human bone pipes** and go around the houses, communities and the localities to drive away evils. The next day they come to collect money and food-grains in return. There exists belief that no one should watch them when they go around chanting mantras to safe-guard the community. This is a task conducted by those well-versed in controlling spirits. It is said that this mysterious ritualistic practices have been passed down from father to sons. Despite advent of 21st centaury A.D these people continue with their tradition in various area of the valley.

Conclusion

In conclusion it can be said that Dhamis, Jhakris, Faith-healers or the Shamans are an integral part of Nepal and Nepali society. Their style of healing and their attire, ornaments and names vary from one ethnic group to another.



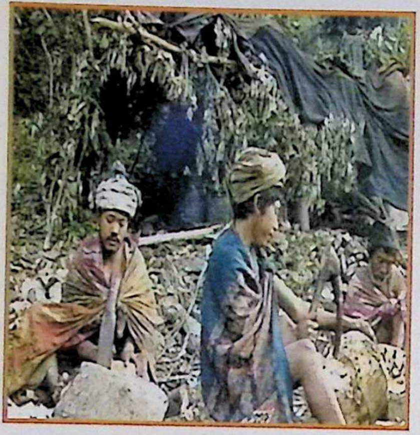


Fig 244

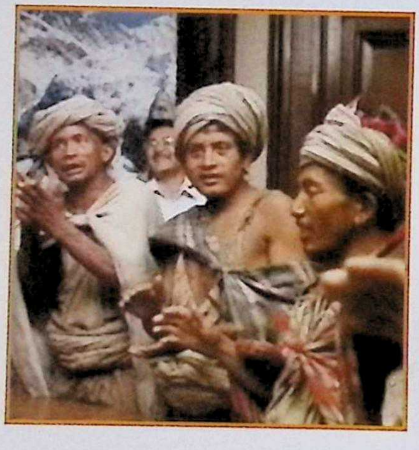


Fig 245

The Nomads Of Nepal

'Rahutes'

'The Jungle King'

The Rahutes

Introduction

There are very few nomadic, hunting gathering groups around the world Among the few hunting gathering groups existing to this day in Nepal are the 'Rahutes' who are struggling to protect their traditional nomadic ways and want to continue as full time foragers. Some decades back Chepang ethnic groups were hunters and gatherers, but with the government intervention through land distribution they gave up their nomadic life. Kusundas were another hunting gathering ethnic group of Nepal. Their existence has been mentioned by Dor Bahadur Bista in his book 'People of Nepal'. However today they exist no more. With passage of time, science and technology has developed in this Post modern world, it has brought numerous comforts to our very doorsteps. It has also brought along great havoc in terms of arms ammunitions as well as swift change in the lives of traditional societies to the extent that they require first archiving prior to their disappearance.

Population, Structure & Language

In the book 'Faces of Nepal' it is mentioned that the census of 1991 the Rahute population of 2,878. But the population census of V.S, 2068 depicts their population to be 698. They are found in the tropical river valleys and forests of West Nepal; along Jajarkot and Dang region. These nomadic groups do not remain in one place for more than a month. The Rahutes are also found in the Kumaon hills of India and are known as the 'Raji' Research conducted by Dr Harka Gurung reveals that in the Surkhet district, the same Rahute who accept settlement and farming are termed as 'Raji' and those who continue with their nomadic lifestyle are termed as 'Rahutes'.

The Rahute are short, stocky with dark in complexion and have Mongoloid features. They live in temporary houses made up of twigs and leaves.

The Rahute language is termed as 'Tibeto-Burman' because its vocabulary includes Tibeto - Burman elements. It is also known as 'Raji' language comprising Indo-Aryan words. Originally it was known as 'Khamchi' meaning 'Our Talk' it is related to the language spoken by the 'Ban Raji' (Rulers of the forest) or the 'King of the jungle' and 'the Rajis' (Little Rulers of the forest). The closest well documented language similar to those of the Rahutes are that of the Chepangs dwelling of Central Western region of Nepal.

The government of Nepal tried to provide them land so that they could begin a sedentary life pattern; however the 'Rahutes' did not agree to give up their nomadic, hunting gathering life-style.

Dress & Ornaments

Males wear Patuka, Gado, Kachad, Feta, Topi.

Females wear Guniyo Cholo, and wear ornaments of iron, bronze on their neck and wrists now a days they have adopted glass bangles.

Food Habits

They live mostly on wild fruits, tubers, yam and on wildfowl. Their favourite food is monkeys and other small animals .Hunting and gathering is their accepted ways of life that has been adopted since times unknown. These ethnic nomads create crafts made up of wood which they exchange for food grains, and money. (Ancient barter system). When a Rahutes dies they bury their dead and throw away their old things.

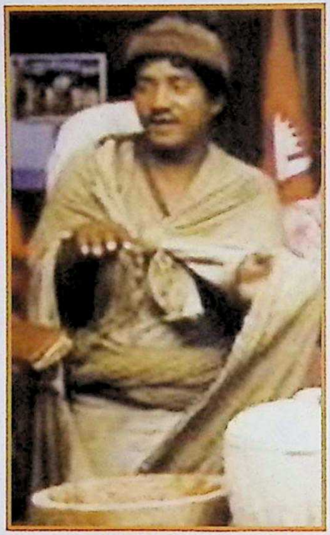


Fig 246

The Rahute Male

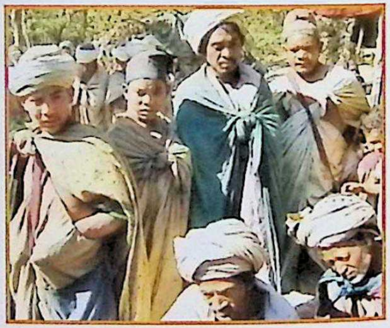
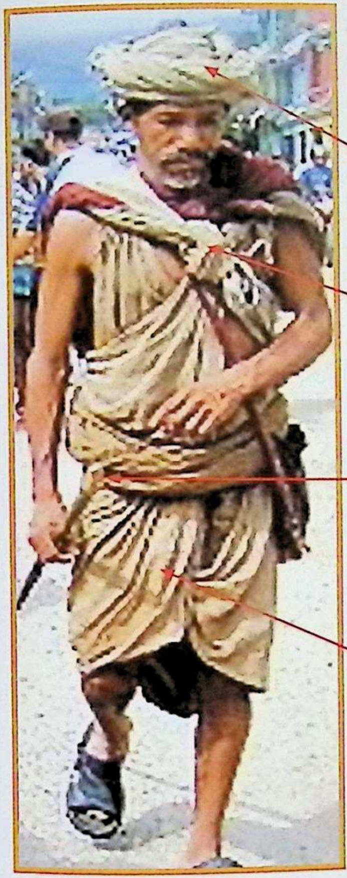


Fig 247

A Rahute Man

Fig 248



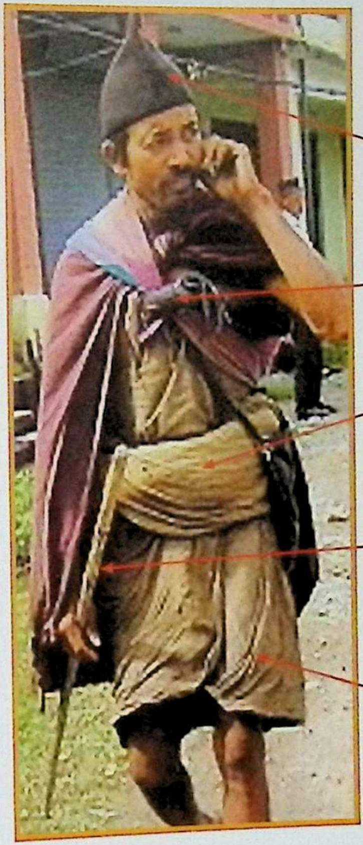
Pheta or Turban

Gado

Latthi walking stick

Kachad (Short Dhoti)

Fig 249



Nepali Topi or Cap

Gado

Pataka/ Patuka

Latthi walking stick

Kachad (Short Dhoti)

'The Nomadic Kings of Nepal'

Fig 250

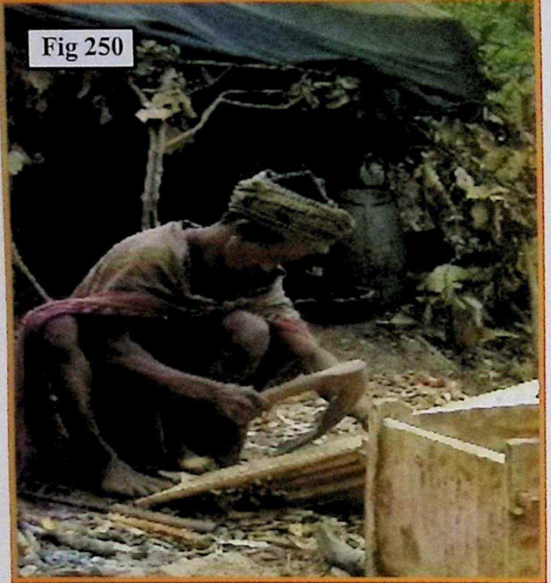


Photo Features denoting their livelihood

Rahutes are simple nomadic hunters involved in using their skills making wooden things that are sold or bartered for food grains. At the background their temporary house can be seen, made of twigs and leaves and now a day's covered by plastic sheets.

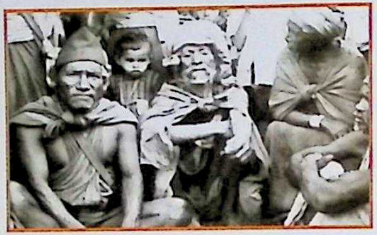


Fig 251

Relaxing Rahutes

This is an old picture of Rahutes in 1960s acquired from an old book. Not much has changed in their attire however lot of changes have taken place in their livelihood. Earlier they were too shy to come among the settled groups. Today they are in limelight and are frequent visitors to the Prime minister's office. They have developed their own opinion and are talking about their rights. Despite everything they still refuse to give up their nomadic life.

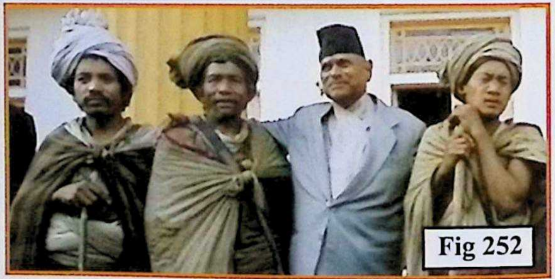


Fig 252

The Rahutes with the former President Dr. Ram Baran Yadhav

Fig 253

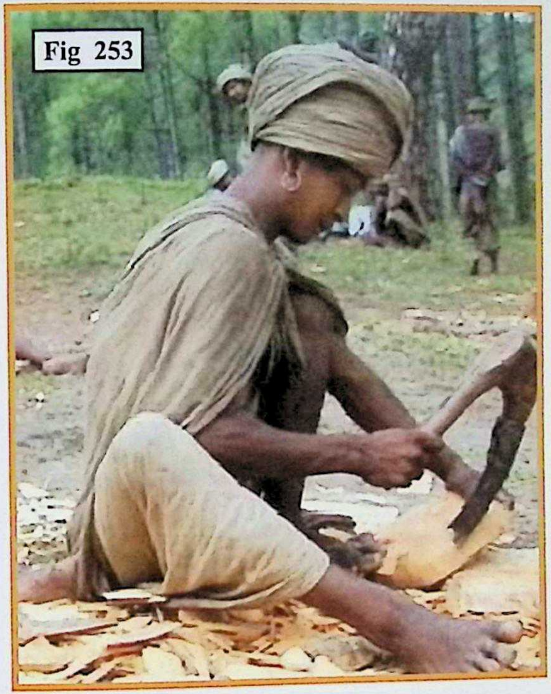
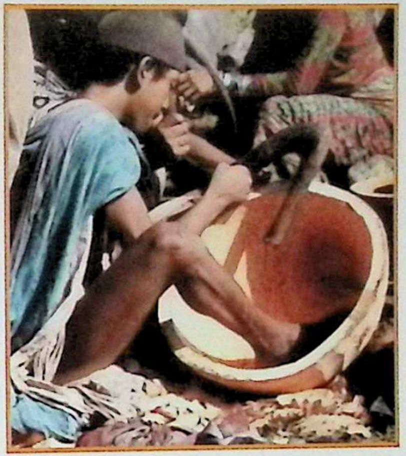
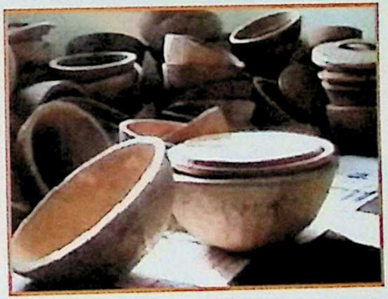


Fig 254



The craftsmanship

Fig 255



The wooden bowls their Creations

Youth Rahutes are also very industrious in their free time. In this picture one can see an young Rahute boy busy crafting out wooden artefact with their strange ancient tool.

Their Wandering Ways

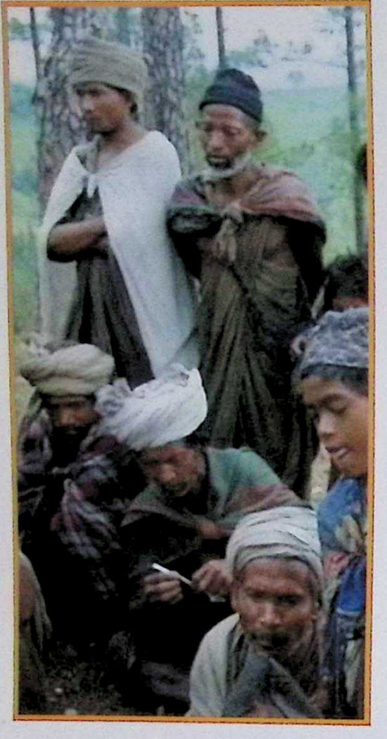


Fig 256

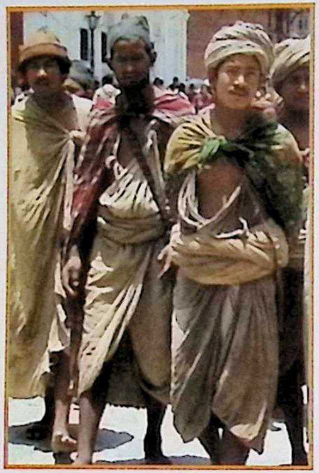
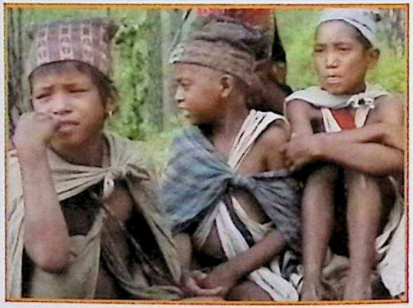


Fig 257



The young wanderers, who will continue their traditional legacy

Fig 258

The Early Photos of the Nomadic Wanderers

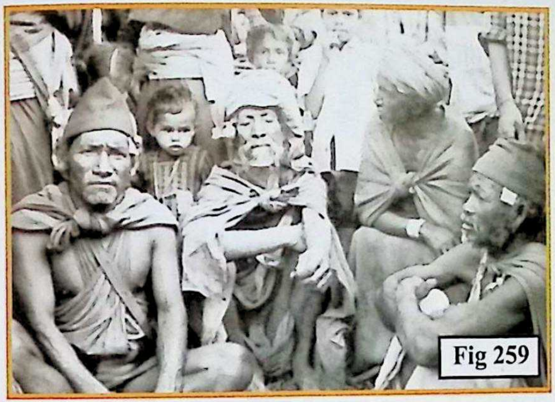


Fig 259

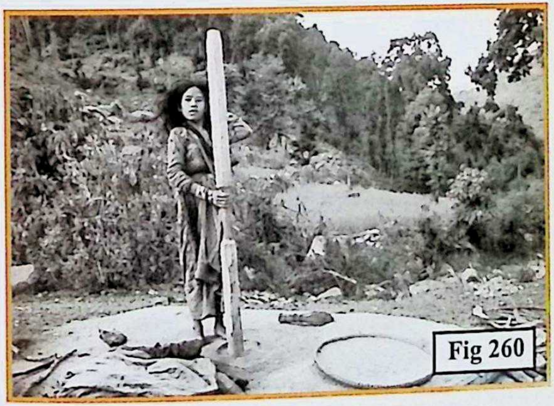


Fig 260

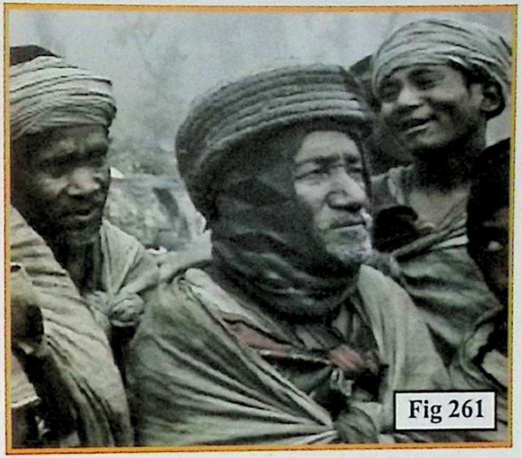


Fig 261

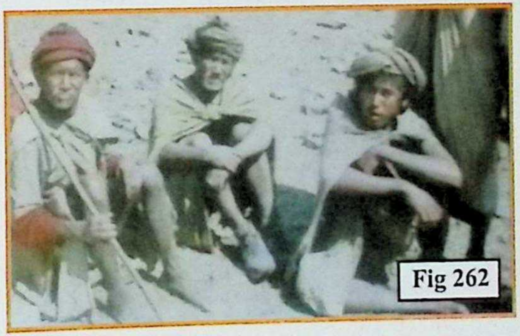


Fig 262

The Children of the Nomadic Kings

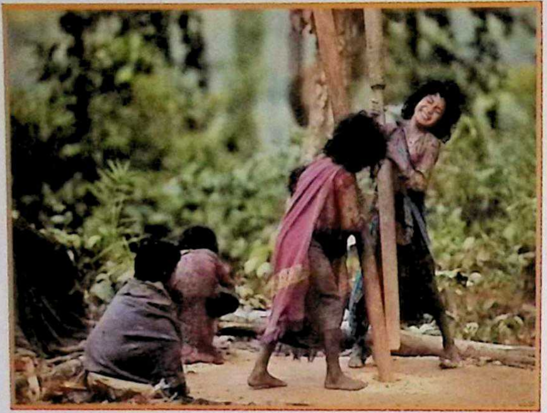


Fig 263

These children of the nomadic Rahute wanderers never go to school. They are socialized and nurtured in the ways of their wandering nomadic ancestors dwelt. Government and other NGO's have tried their level best but unfortunately the elders do not agree to settlement and the little children follow them.

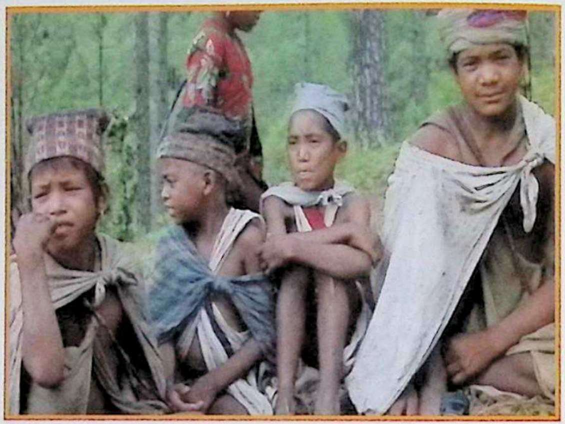


Fig 264

These little children are taught how to craft wooden utensils. They also hunt and are involved in gathering of fruits and roots. By the time they grow up they become expert hunters and gatherers. Since childhood they are taught to be proud of their nomadic ways. They proudly term themselves as 'The Kings of the Jungle'. Ethnocentric feeling is what keep their homogeneity and provides them the strength to survive.

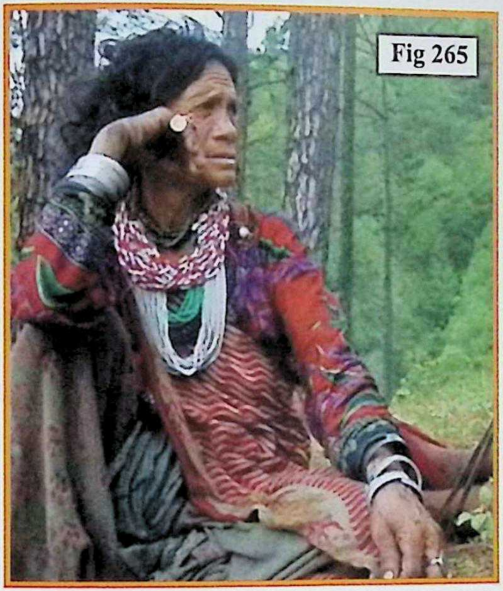


Fig 265

Rahute Women and their livelihood & Ornamentations

The Rahute women have adapted to their nomadic lives. They wander around dwelling in their make-shift houses fulfilling their duty of cooking, cleaning, rearing, caring, nurturing and gathering fruits and roots. It's extremely difficult to move from one place to another, but these women adjust to their wandering ways and are happy with their life.

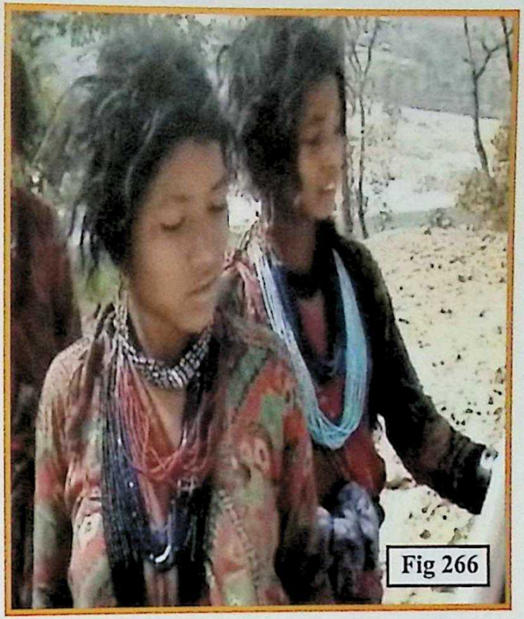


Fig 266

Ornaments

These women wear lot of coloured beads. Both pictures depict them wearing it. Beside coloured beads of various sizes they also wear silver and bronze ornaments. Today however the silver wristlets have been replaced by glass bangles

Early pictures of Rahute women

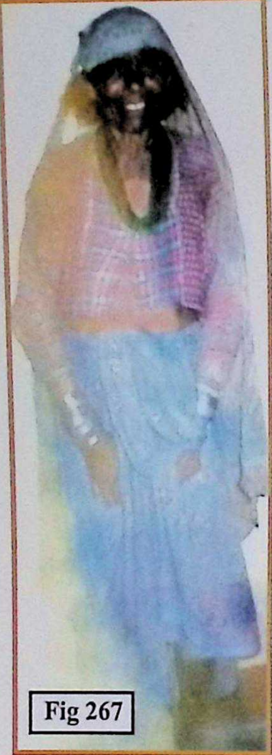


Fig 267

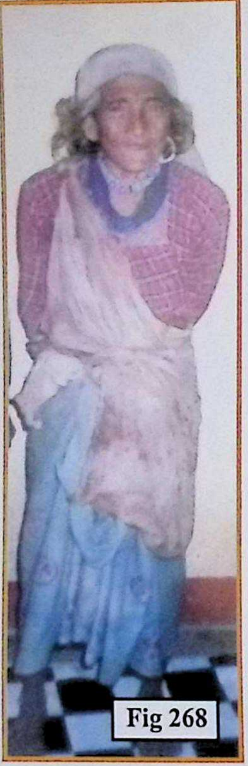


Fig 268

Woman wearing beads and silver wristlets

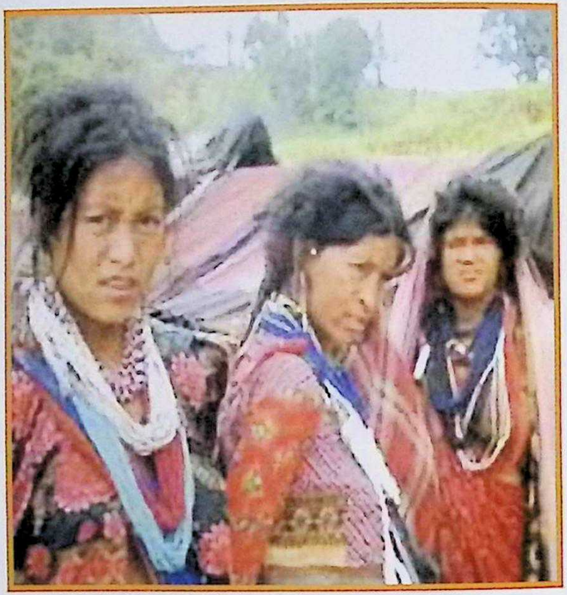
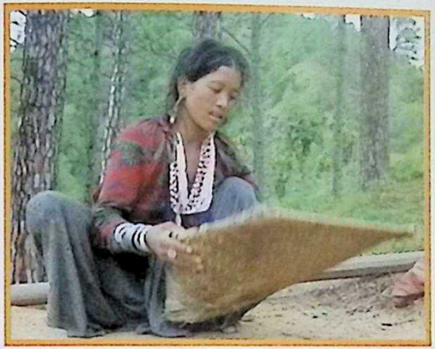
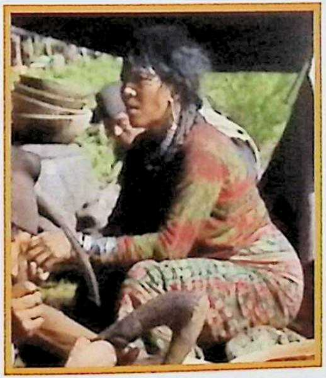


Fig 269



Rahute women doing her daily chores, despite their nomadic way

Fig 270



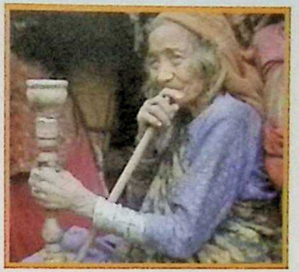


Fig 271

The elderly Rahute women enjoy smoking water hukkas (pipes)

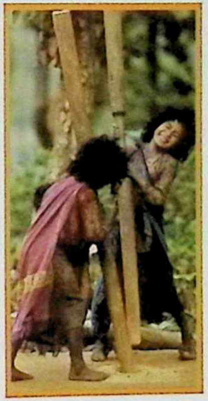


Fig 272

Young Rahute girls, beating grain

Rahute women and their ornamentations

Fig 272a

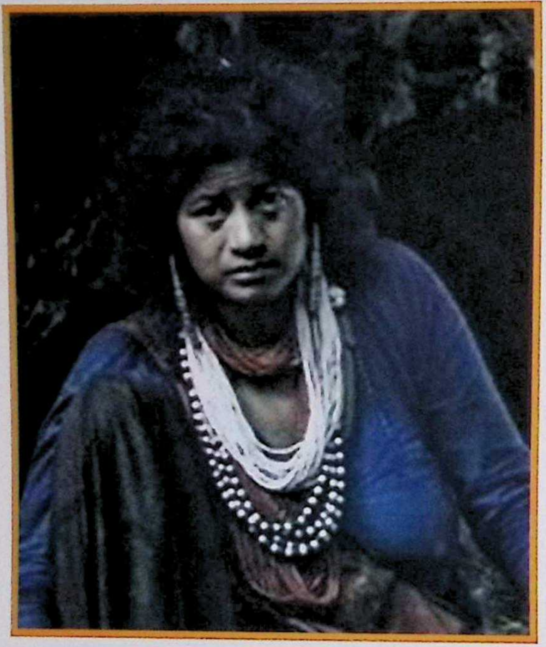
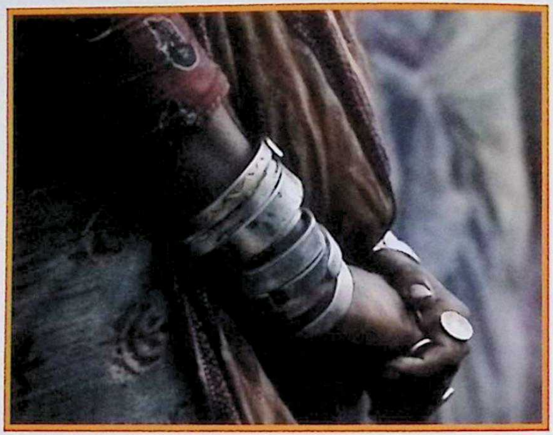
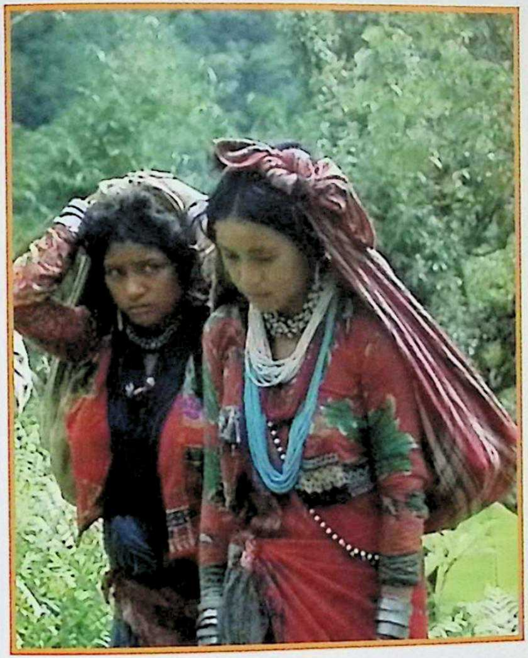


Fig 272b



Rahute women adorned with their local ornaments and wristlets.

Fig 273



Conclusion

The Rahutes continue to live the life of nomads. To this day they have not agreed to settlement despite government persuasions. They term them self as 'Kings of the jungle'. Kusundas are also hunting gathering groups, but very few in numbers.

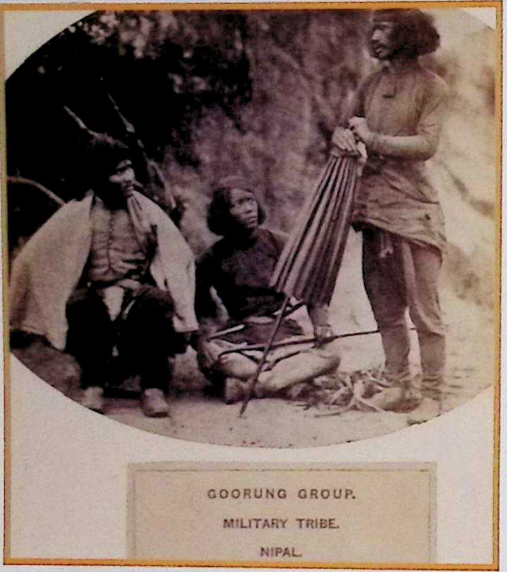
More than a decade ago Chepangs were hunting gathering groups of Nepal. Today they have settled and are involved in agriculture and animal husbandry.

"Every generation follows a new fashion and considers the earlier fashion old, yet they are religiously following the old fashion. Fashion repeats itself"

Photos Feature of Ethnic Costumes, Ornaments Past & Present

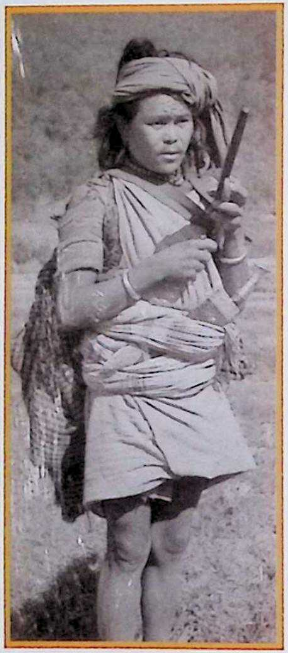
The Gurungs

Fig 274


GOORUNG GROUP.
MILITARY TRIBE.
NIPAL.

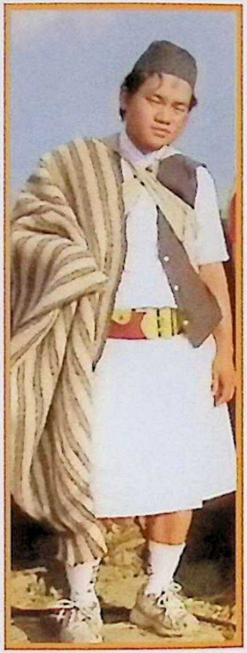
From Vintage pictures

Fig 275



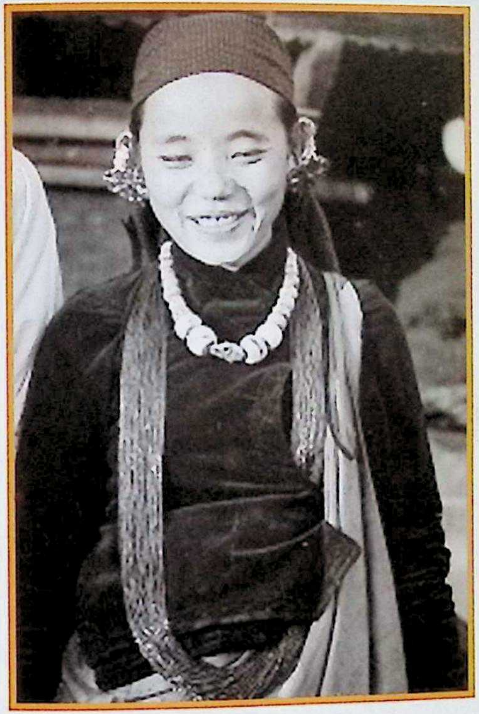
Dress of Gurung boy in 1957

Fig 276



Gurung in his traditional attire today

Fig 277



Gurung girl in 1957

Fig 278

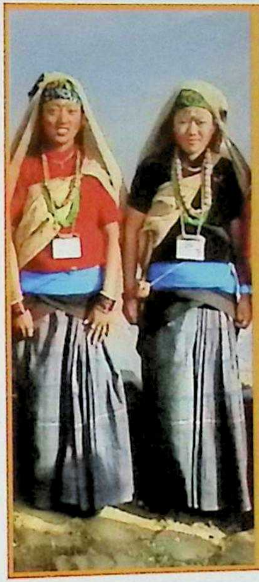
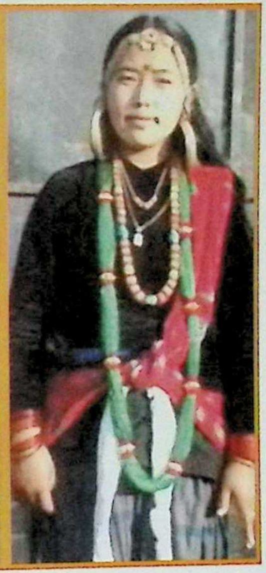
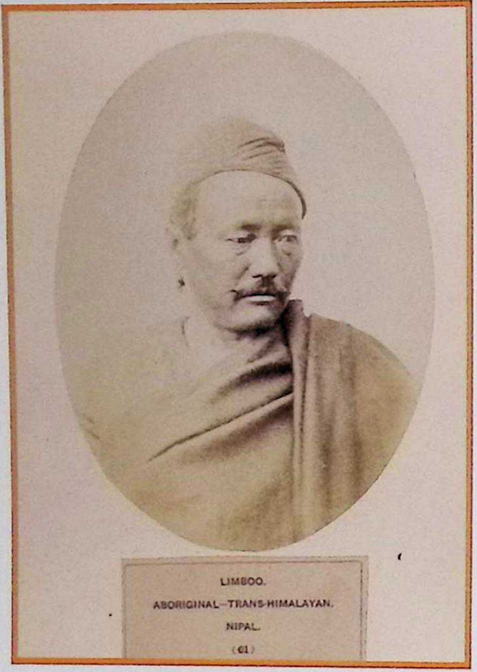


Fig 279



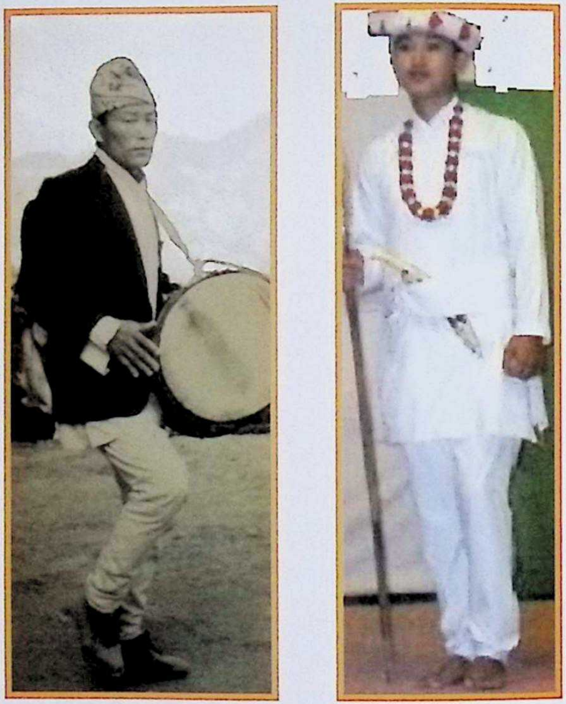
Gurung girls today

Fig 280


LIMBOO.
ABORIGINAL—TRANS-HIMALAYAN.
NIPAL.
(61)

Limbu Man from 1920
From Vintage photo

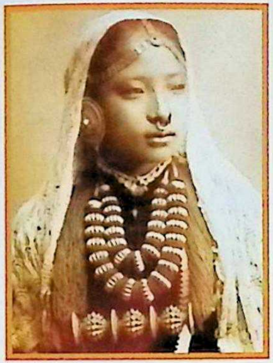
Fig 281



Limbu Man 1970s

Limbu Man 2000

Fig 282



Limbu Women (1920)

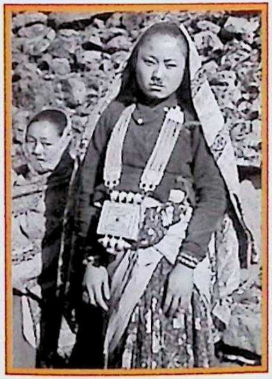


Fig 283 Limbu Women (1930)

Fig 284

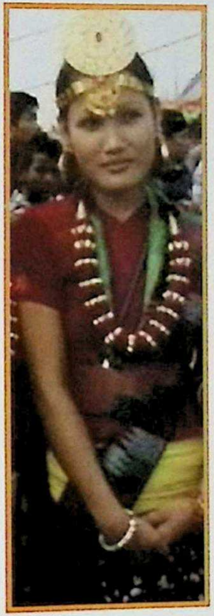
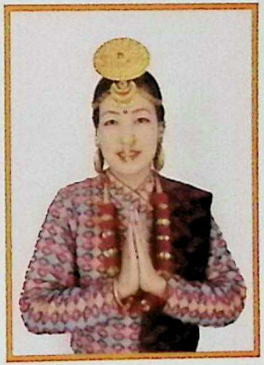


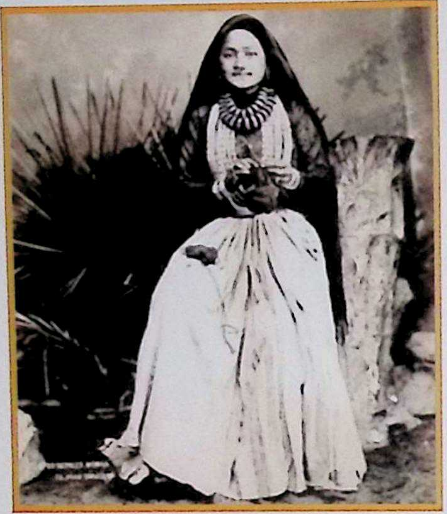
Fig 284a



Limbu Women today

Photo images from Limbu, com

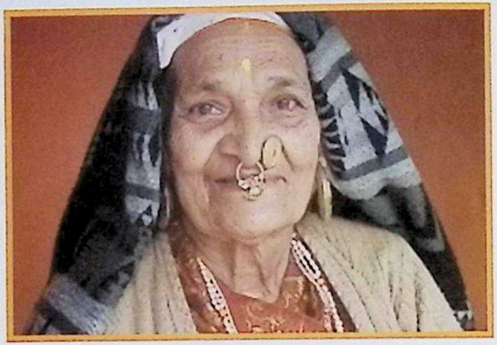
Fig 285



Chettri Women from 1920s
From Vintage Photos

These pictures bring to the light costumes and ornaments worn by Chettri women in the past and the present. Their dresses in 1920s differed from 2014. Only common factor is that covering of head continues in the villages; but in the cities it is not so.

Fig 286



Chettri women 2014 from hill region of Nepal

Fig 287

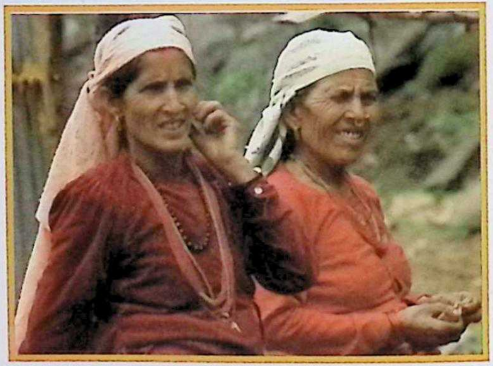
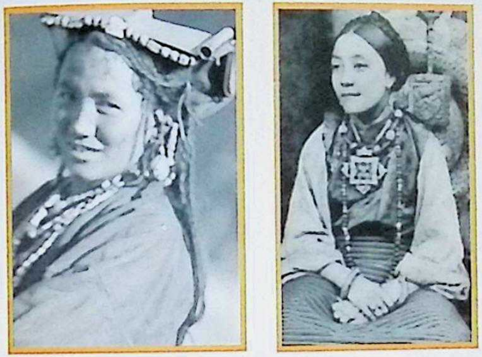


Fig 288a, b



Lady from the Himalayan Region 1920s

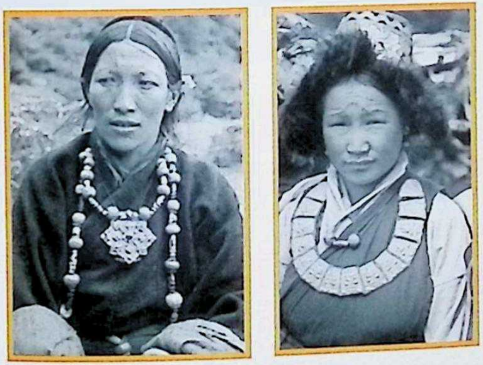
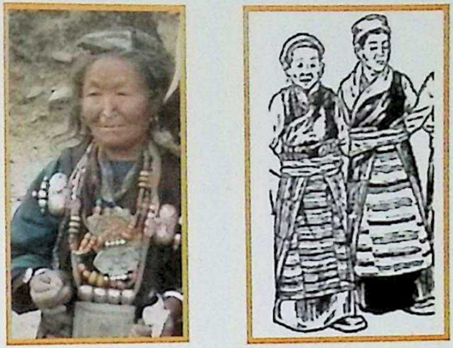


Fig 289ab

Himalayan women (Sherpa) 1940s, 1950s



Himalayan women 1980s

Fig 290ab

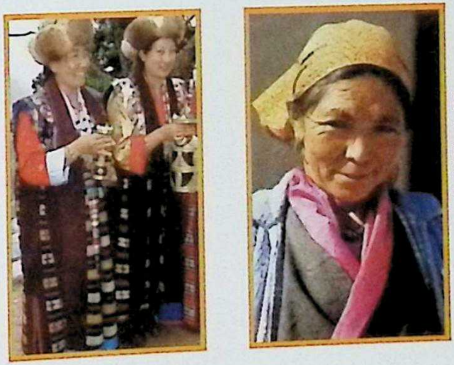


Fig 291 a, b.(2001 A.D

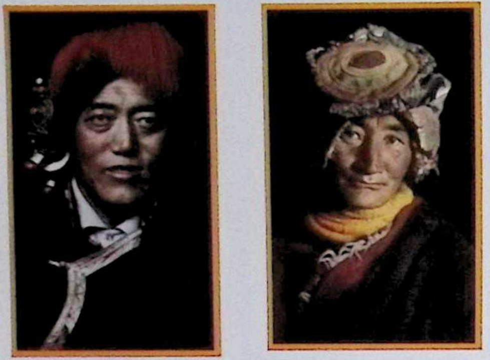


Fig 292 a,b.

The Himalayan Men (1920s & 1930s)

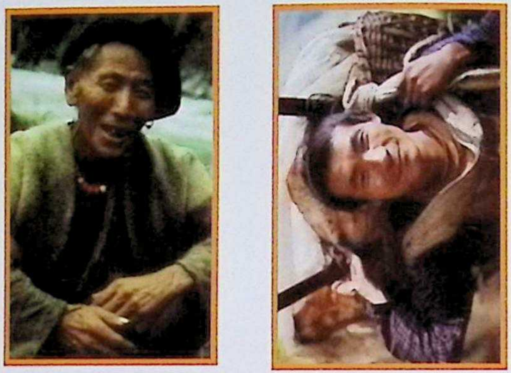


Fig 290ab

The Himalayan Men (1950s & 1980s) Fig 294 a, b.

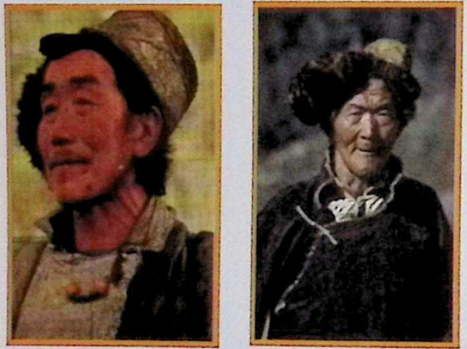


Fig 293 a, b.

These photos are of Himalayan men dwelling near the border of Tibet

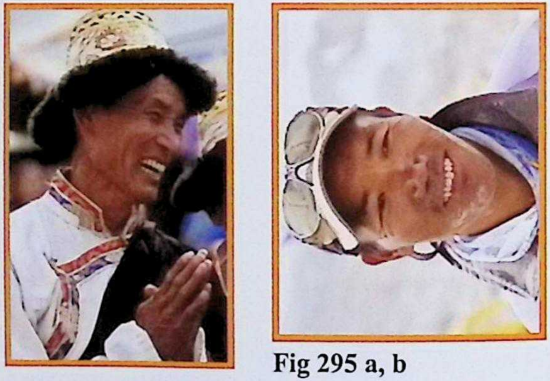
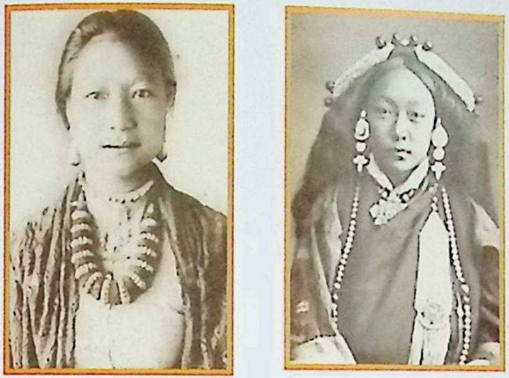


Fig 295 a, b

Himalayan men 2011 & 2014



Early Faces from Nepal depicting Attire & Ornaments

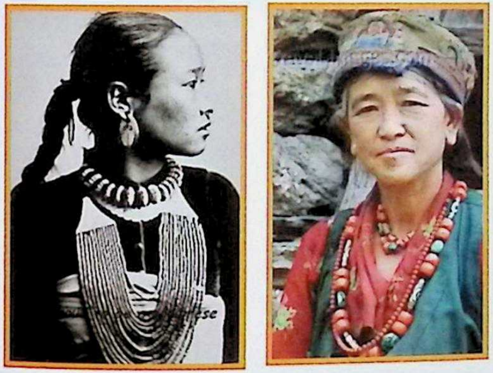
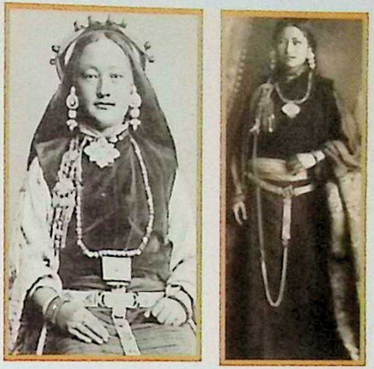


Fig 297 a,b.

Fig 296 a, b. Photos from vintage album

Fig 298a, b.



Women in 1895

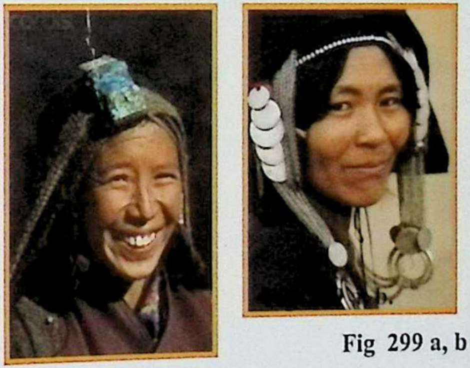
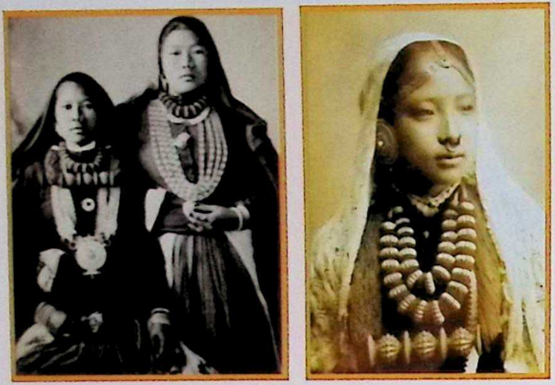


Fig 299 a, b

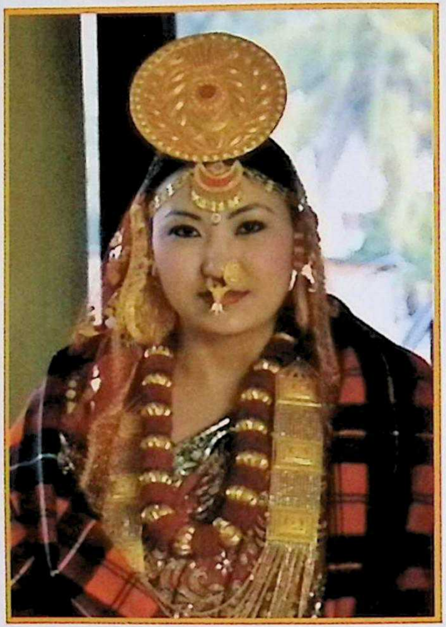
Fig 300



Vintage Photos

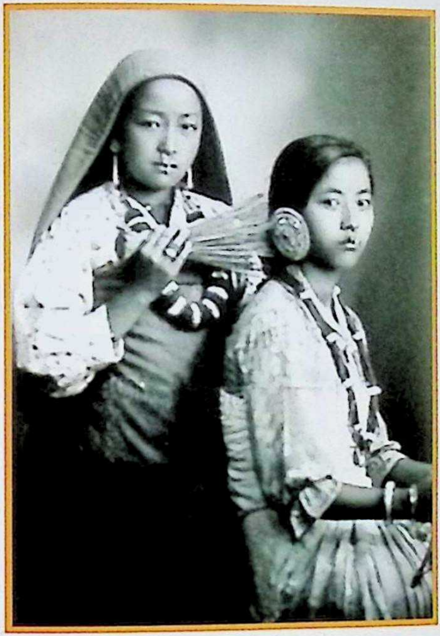
This photo depicts Limbu women of 1920s dressed in their traditional attire, adorned with their jewellery. As time passed on development of society took place and with it changes took place in their attire and ornamentations.

Fiig 301



This photo from www.limbu ethnic group.com is the recent adornment of modern Limbu girl. These pictures speak for themselves. The readers themselves can identify the changes in the attire and ornamentations through the passage of time.

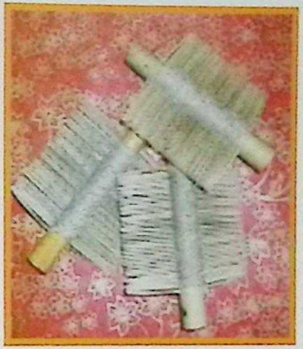
Fig 302



Nepali Combs through the century

This picture brings to limelight that earlier people here used bamboo stripes tied up together to form a brush. This was beginning of hairbrush in Nepal. It was named as 'Thakro'.

Fig 303



Then bamboo strip brush underwent change and combs emerged made up of bamboo tied with threads.

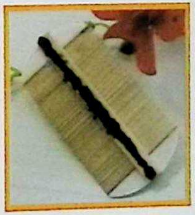


Fig 304

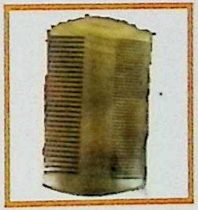
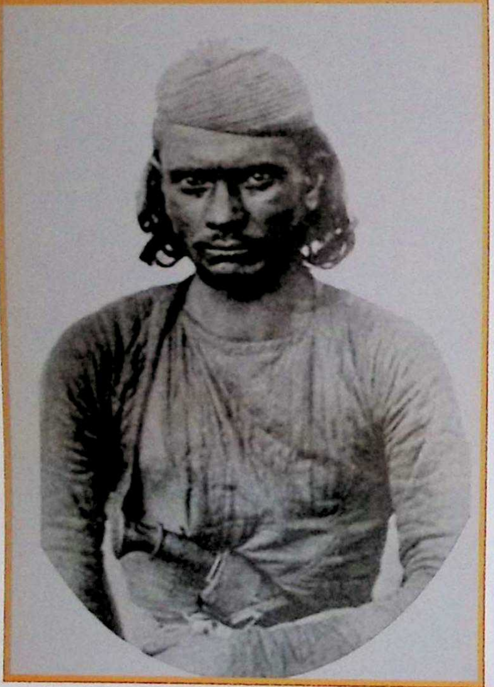


Fig 305

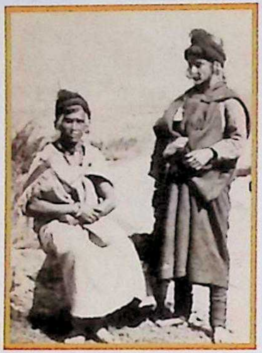
Bamboo combs took the shape of plastic combs, with passage of time

Khas Chettri Past & Present

Fig 306



Khas Chettri of 1890



Khas Chettri women of 1880

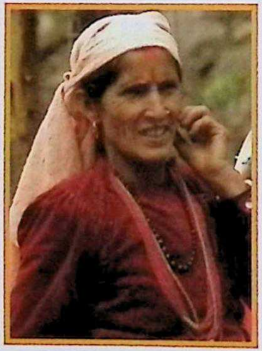
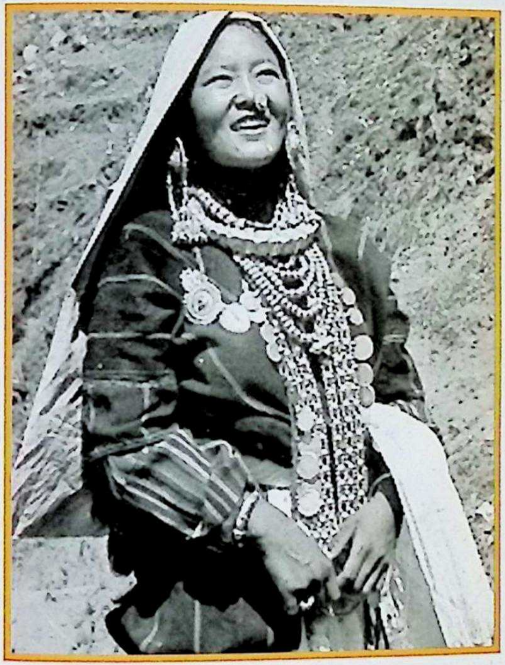


Fig 309

Khas Women 2001

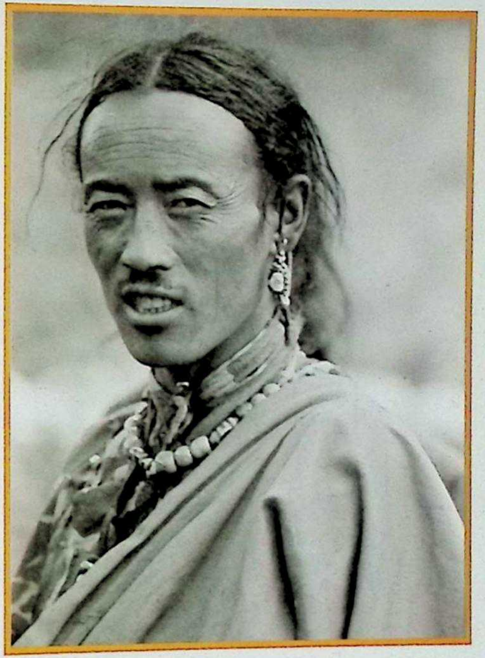
Some interesting Vintage Photos depicting Costumes & Ornaments

Fig 310



The mountain beauty adorned with ornaments and her traditional apparel.

Fig 311



Man from the upper mountain region adorned with corals and local attire.

Portrait of High Himalayan region & Changes

Fig 312

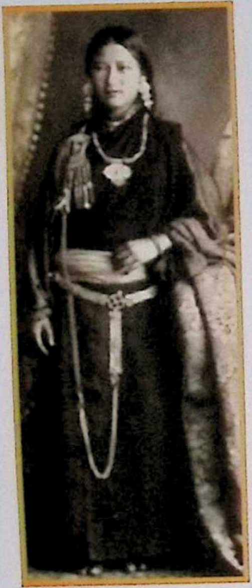
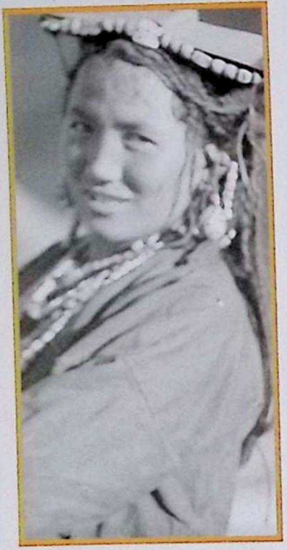
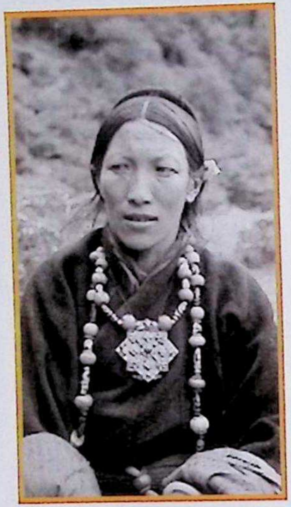


Fig 313 Lady 1930s



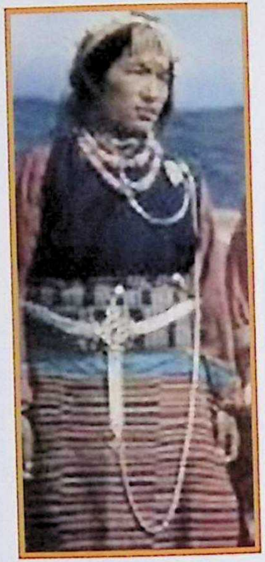
Himalayan women 1905 AD (Vintage Photos.com)

Fig 314



Himalayan Lady 1940s

Fig 315



Himalayan women 1998

www.himalayanimages.com

Himalayan Head Ornamentations & Changes

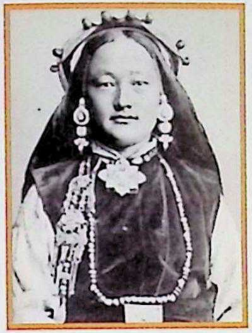


Fig 316 Sherpa headdress 1920s

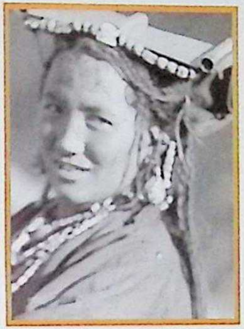


Fig 317 Sherpa headdress 1930

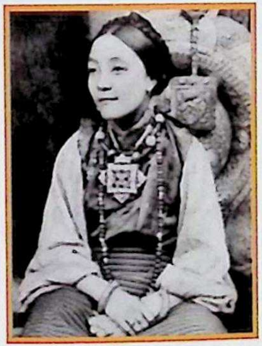


Fig 318 Sherpa Hairstyle 1920s

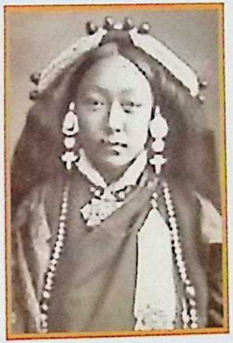


Fig 319 Himalayan lady 1930s

Himalayan Headdress near Tibetan border

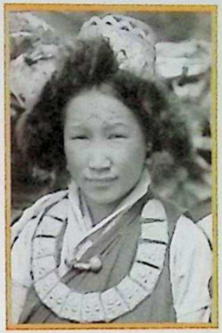


Fig 320 Headdress 1999

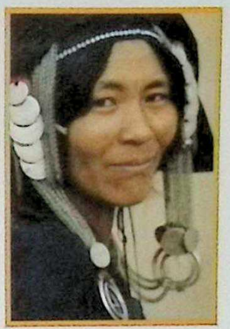


Fig 321 Ornamentation 1970 (Corbis)

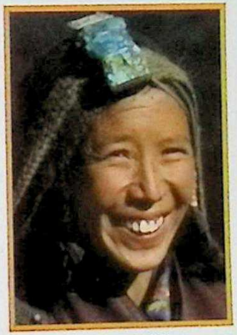


Fig 422 1945

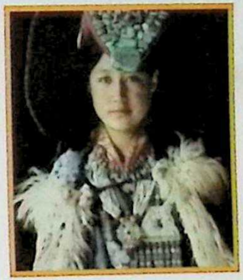
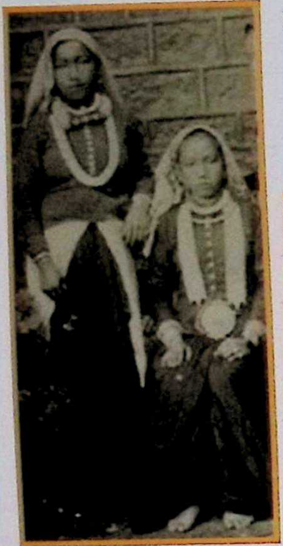


Fig 423 Ornamentation 1930s

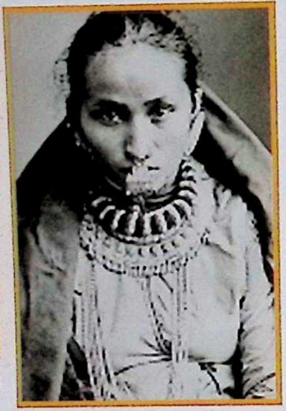
Mountain Ornamentations & Changes

Fig 425



Black-Smith girl 1890s

Fig 424



Mountain attire & ornaments in 1890s (Vintage photos.com)

Fig 426 1910 vintage photo

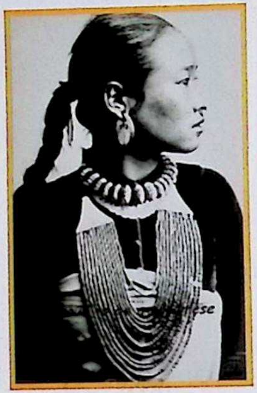
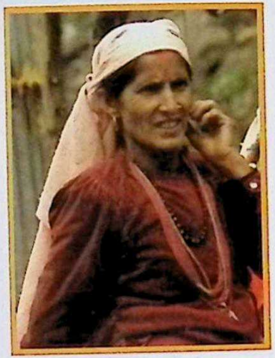


Fig 427

Chettri women 1998



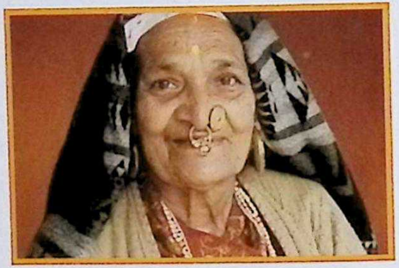
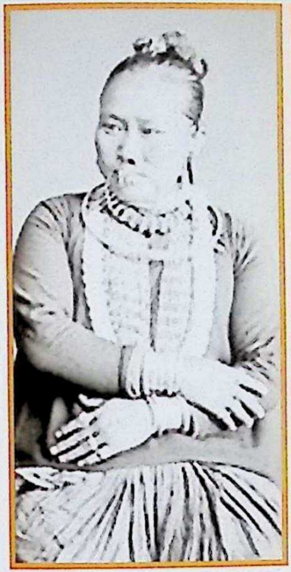
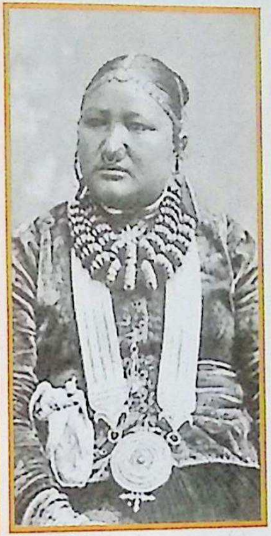


Fig 428

Kirat Attire, Ornaments & Changes

Fig 431





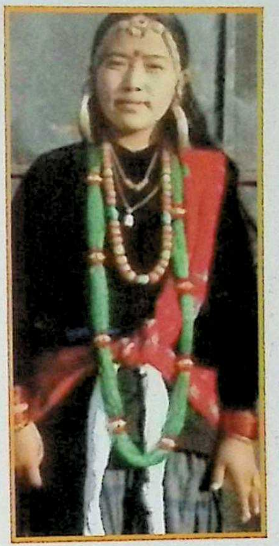


Fig 429

Fig 430

year 2010 (images.com)

Kirati women 1930 s Vintage photos.com

From 1930s to 2010 photos reveal the changes in attire and ornamentation. Study of such changes is the need of time. If not with passage of time it will only be remembered as a grandmothers tale.

Kirat Men

Kirat men in 1930s

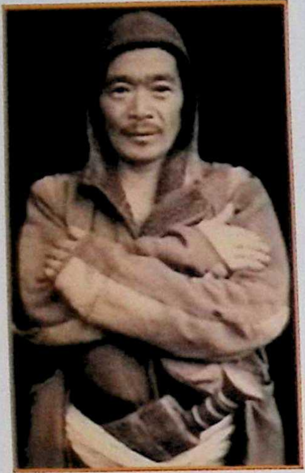


Fig 432

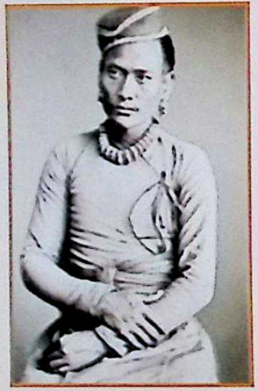


Fig 433

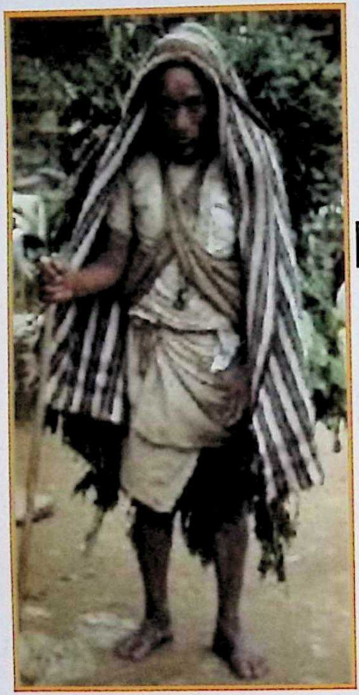


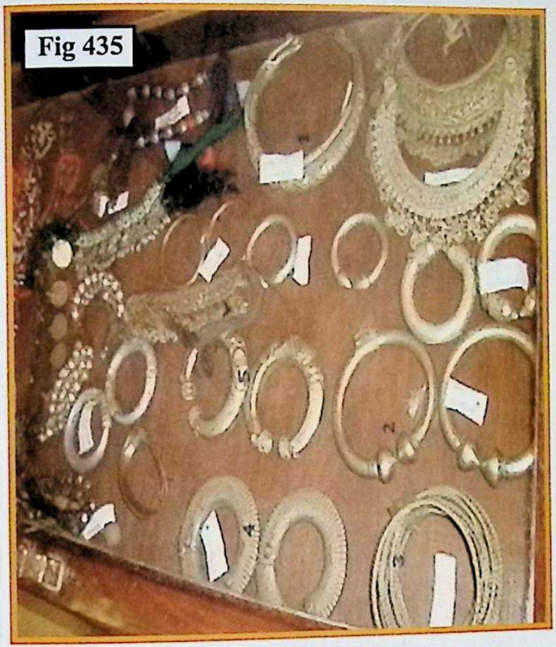
Fig 434

In the village in 1990

In the remote villages Kiratas to this day wear such attire and cover their head with Bhangro. This photo shows a man carrying fodder for his cattle. During festivities they wear fine clothes.

Terai Ornamentations & Changes

Fig 435



Tharu Silver Ornaments.

This photo taken at the ethnic museum depicts silver ornaments of the Tharu ethnic community. One can see Jalwa, Tariya, Vijayat, Hasuli, Tunk, Bakae, Humal, Niska Mala etc.

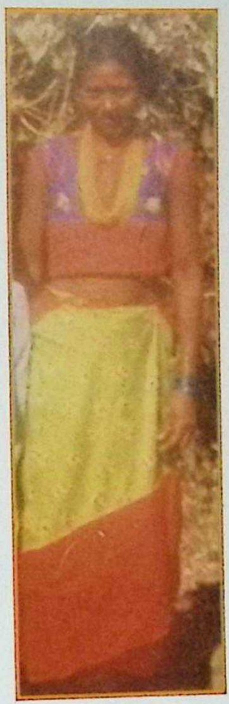


Fig 436

This Tharu women from Deukhuri shown wearing her ordinary attire. However during festivity they adorn themselves with fine clothing and lot of ornaments.

Ornamentations & attire of Tharu's during festivities.

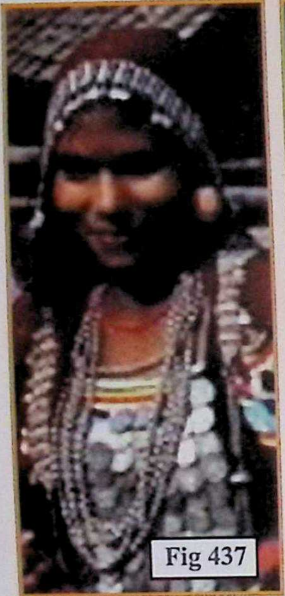


Fig 437

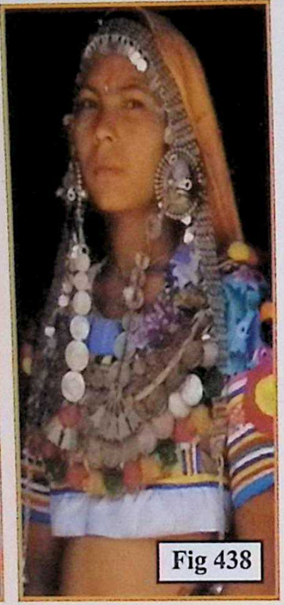


Fig 438

These photos shows Tharu women adorned with all their silver jewellery and cloths with bright colours. They wear such fine cloths during Maghe a great festival of Tharu ethnic community of Terai region of Nepal.

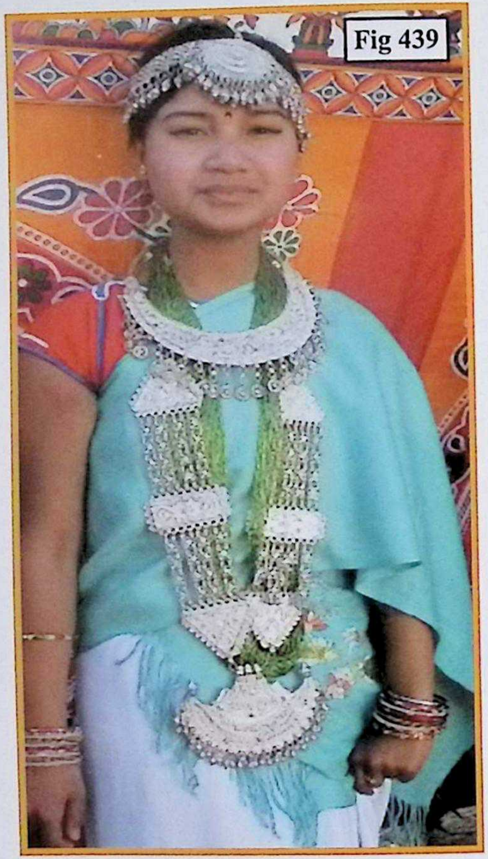


Fig 439

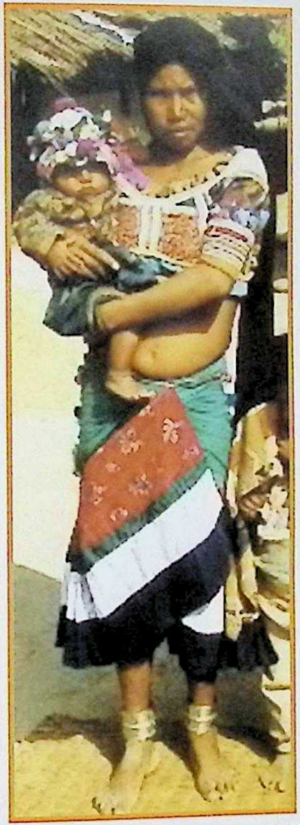


Fig 440

Tharu women of Deukhuri in her daily attire

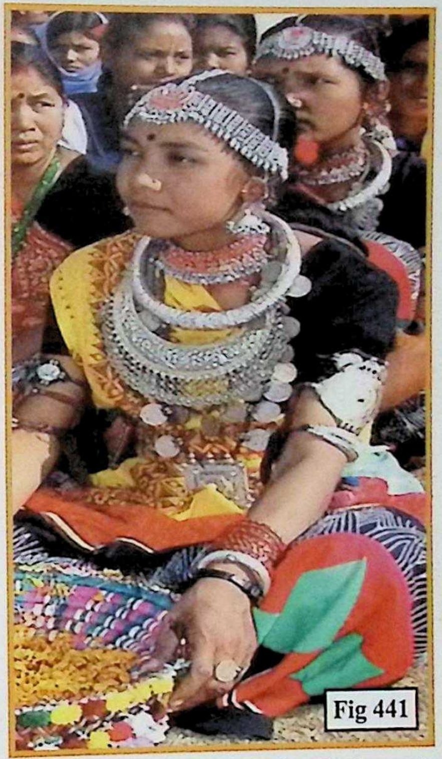


Fig 441

Tharu women of Deukhuri in her festive attire & ornamentations

The Newar's and their ornamentations & attire Past & Present

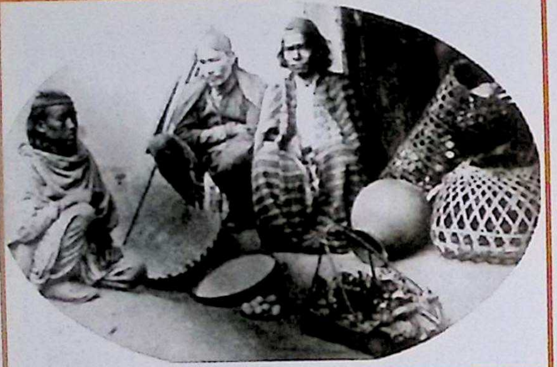
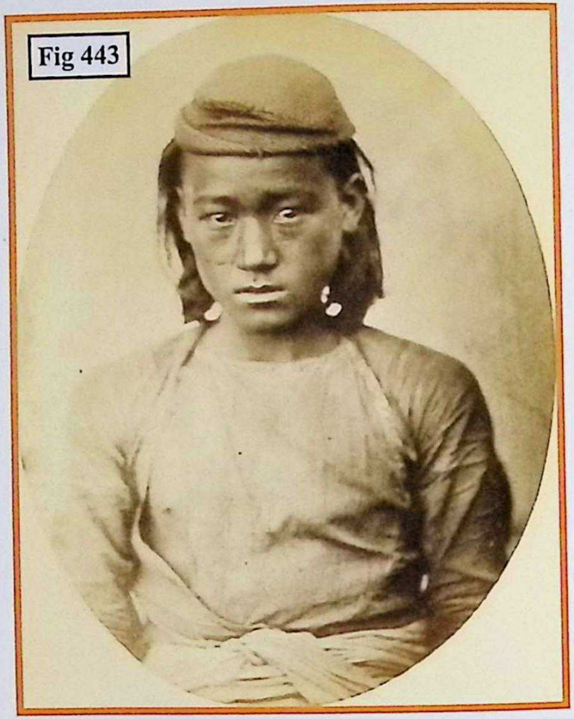


Fig 442

(Vintage photos.com)

This picture depicts the Newar ethnic community of Nepal in 1920s. It shows their local attire and also reveals the fact as to how they sold their market-products. One can see the bamboo materialistic culture developed by them in the background.

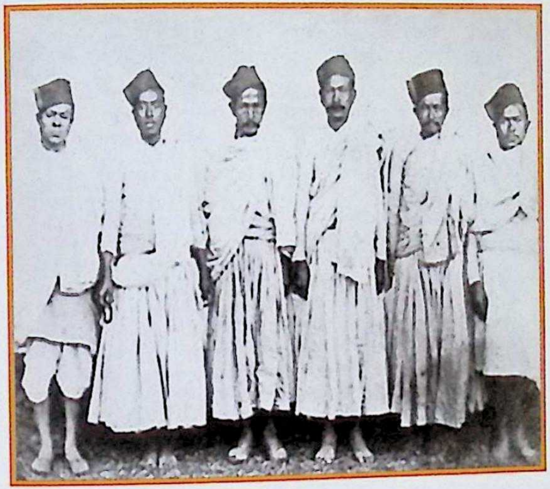
Fig 443



This vintage photo depicts a local Newar boy, 1920s
belonging to less affluent group. His attire is simple and ordinary.

Newar Male's attire Past & Present

Fig 444



In 1930s the Newar men were involved in business or trading they were termed as 'Sarthabaha' (traders). This attire can be seen only in pictures today.

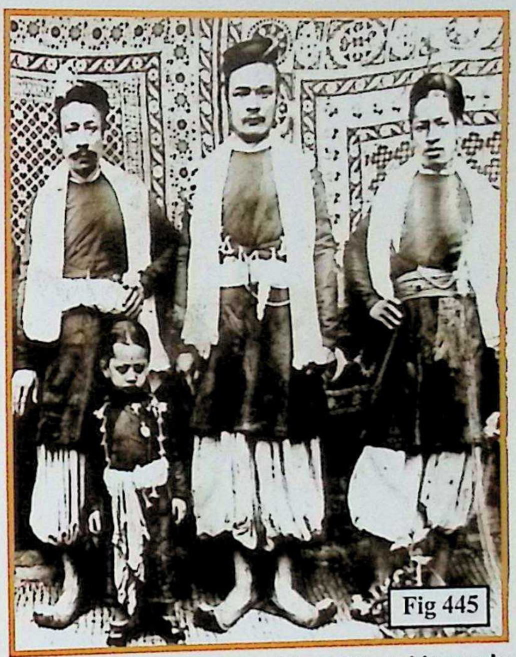


Fig 445

This attire was known as 'Sayn Kayta' it was in vogue in 1930s among Newar men. Today it can be seen only as vintage pictures. After 90 years, that what is today perhaps will be confined to the pages of some books, lost and forgotten; until someone conducts further research.

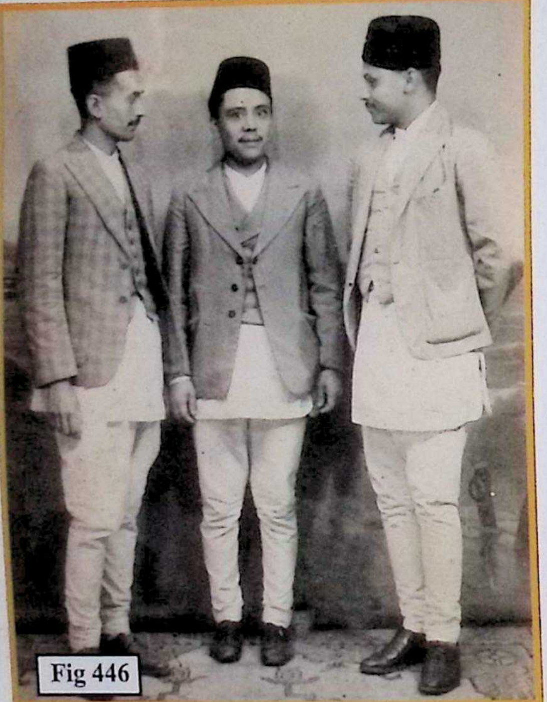


Fig 446

The Newar youths in 1945

Between the year 1930s to 1945 as we turn the pages we see lot of change in their attire. The youth here are shown wearing Daura Suruwal and Coat.

Newars in 1999.

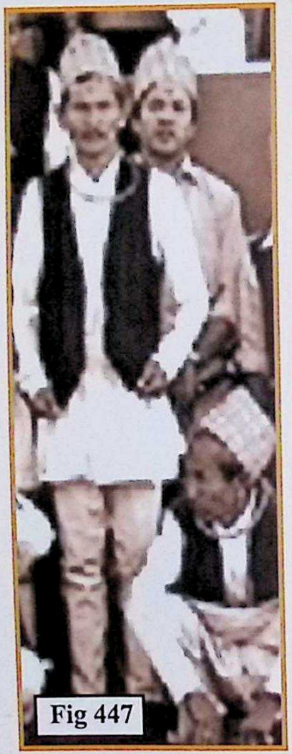


Fig 447

Newar men in the year 1999

During festivals 2000 A.D

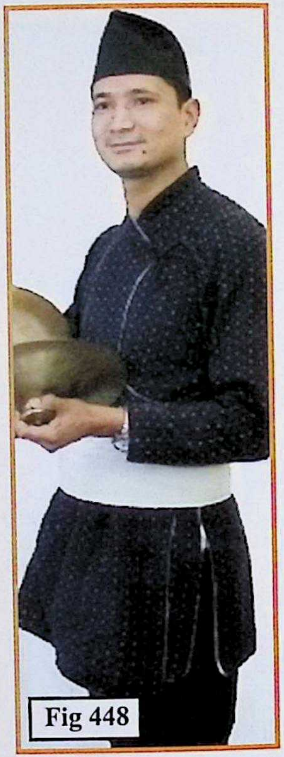


Fig 448

youth with traditional hand woven dress.

Photo Study of
Newar Women through the century

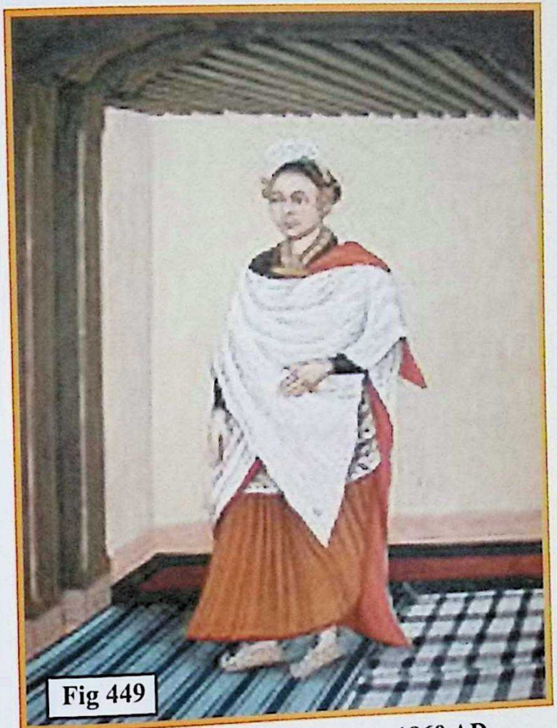
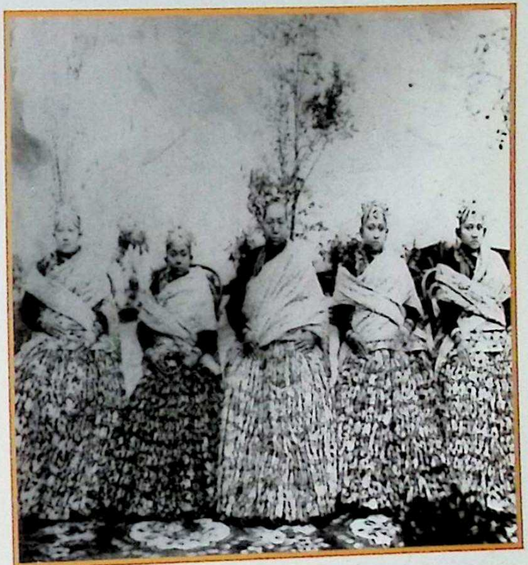


Fig 449

Attire of Newari women in 1860 AD

Fig 450



Manandhar women and their attire in 1890 A D.

Photo Study through different century

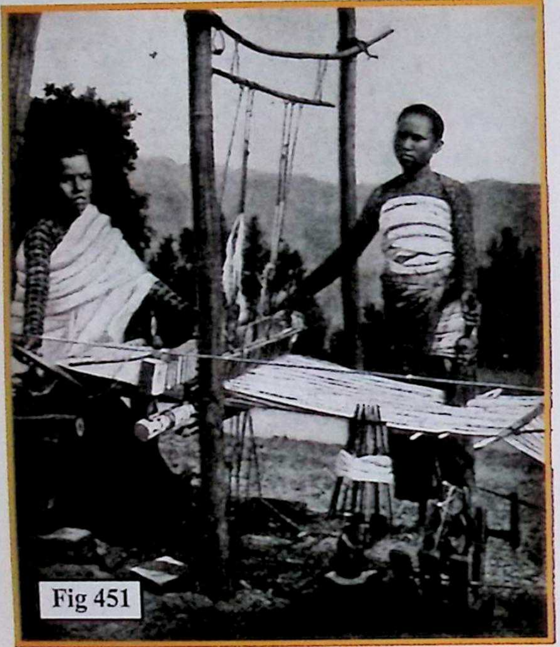
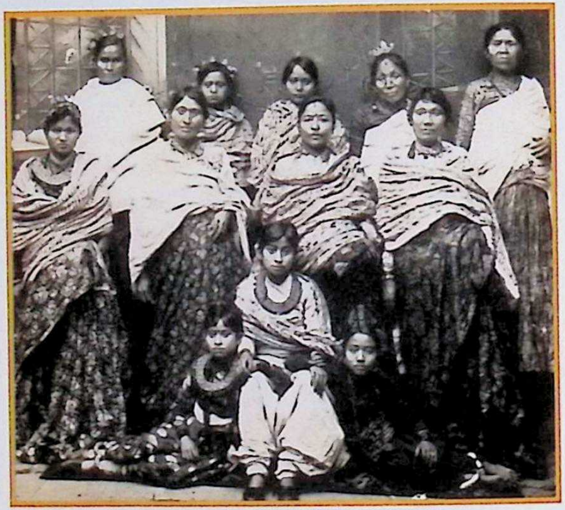


Fig 451

In 1920s Newar women wove their own dresses. A Newar Girl had to know the art of weaving if not she would remain unmarried. This picture of 1920 depicts women with wooden loom weaving cloths.

Fig 452



The photo taken in 1930s depicts Newar women in their traditional attire. The picture shows women covering themselves with shawl termed as 'Tin taha ko Khasto' Shawl with three layers of cloths. Even to this day elderly women still carry a shawl be it summer or winter.

Photo study of Kumari the Living Goddess

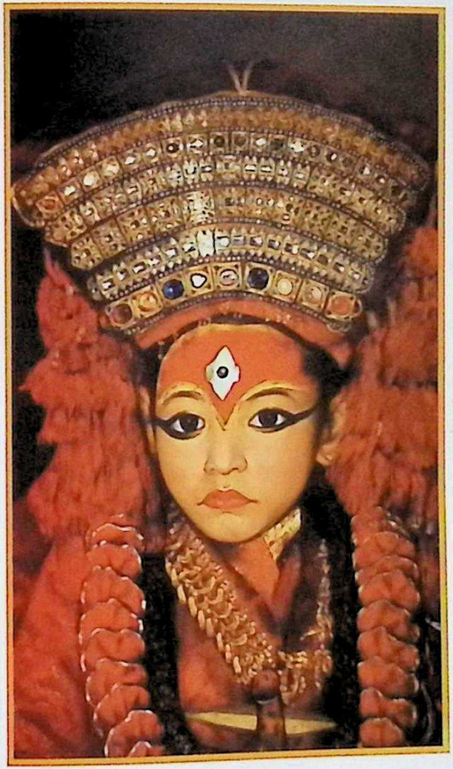
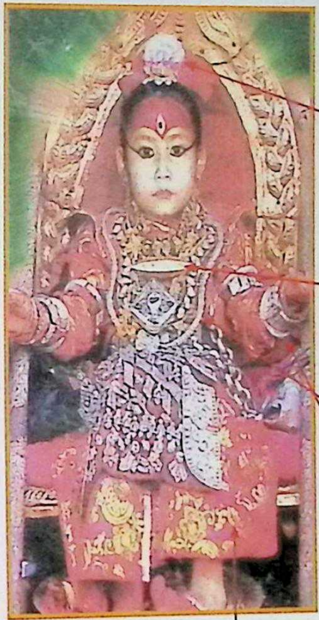


Fig 453

Fig 454



Raised-headdress ornamented with lotus flower
Tayo
Sarpa Mala or Naga mala
Broad Kada
Brocade or 'Tash' cloth

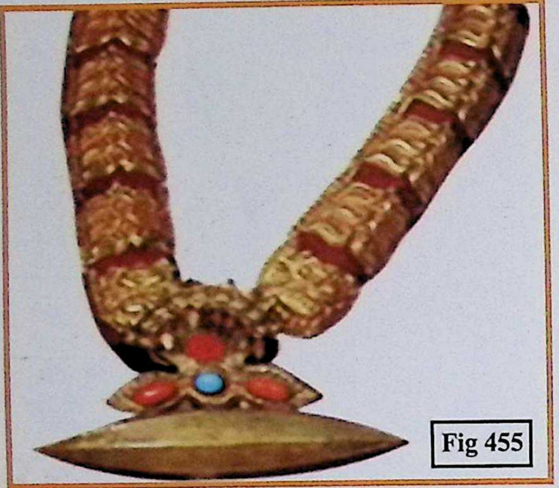


Fig 455

Tayo

Tayo worn by Buddhist deities like Lokeswors, Yognis, Dipankars and Kumaris on the special ceremony. Tayo has great symbolic meanings and religious values attached to it. It is believed that the pointed pendent part of the necklace symbolizes the Kathmandu Valley, while the facets of the pendent for the directions of the Valley, and a centre jewel under the hood of the snake-heads is for the Swayambhu Stupa of the Kathmandu valley. The Swayambhu Stupa stands for the Pancha Buddhas.

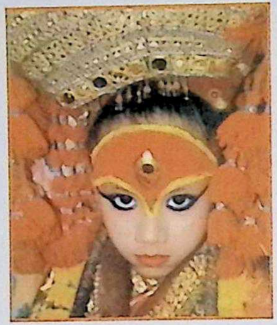


Fig 456

Kumari the living Goddess

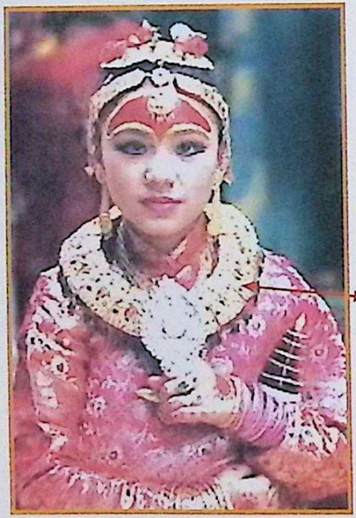


Fig 457

Teekma - It is a necklace of gold. It is broad in shape, collar –like necklace with floral designs depicting butterfly that is the symbol of 'fertility'

Photo Features of Newari

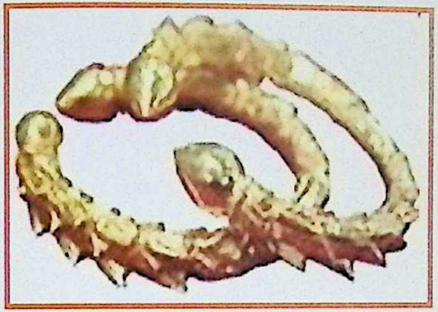


Fig 458

Sinkhwalun(Bunga bala)

Sinkhwalun is a bracelet, with lion or tiger head on it. It is also made of gold and silver.

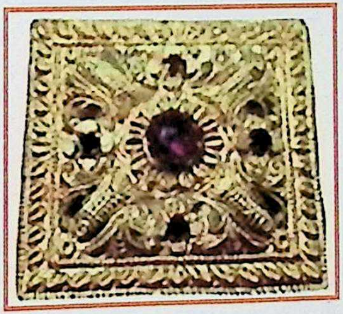
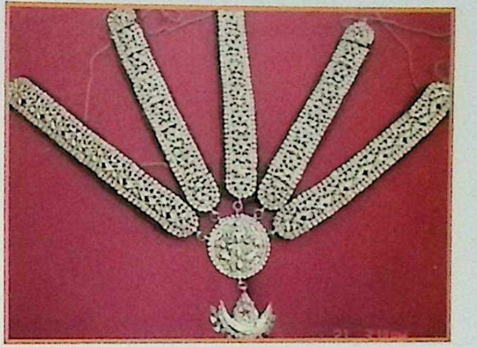


Fig 459

This Talisman or Jantar were used for protection and to ward away evil.



Sirbandi worn o the head Fig 460

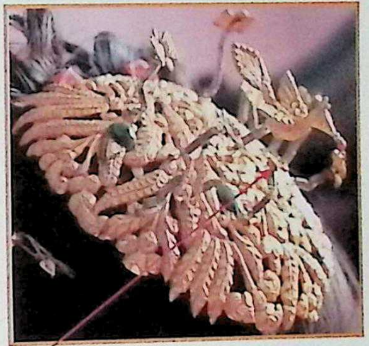


Fig 461

Loonswan Kata

It is a Newari hair –cap ornament, made up of gold.

Fig 462

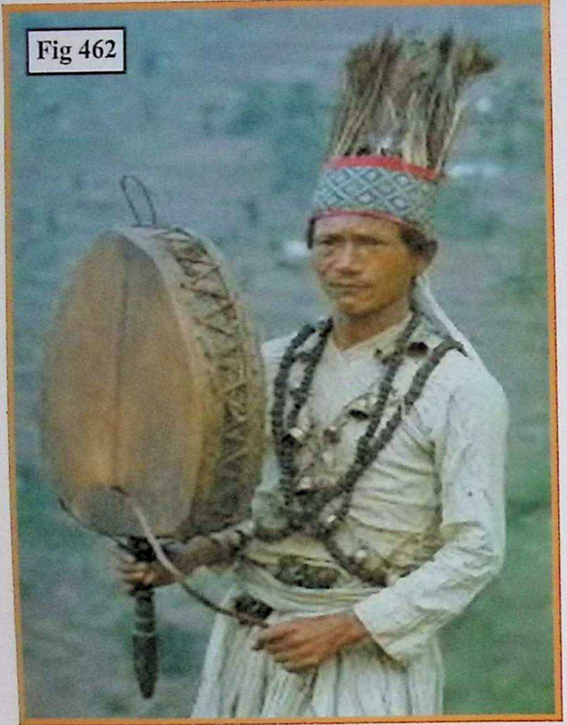
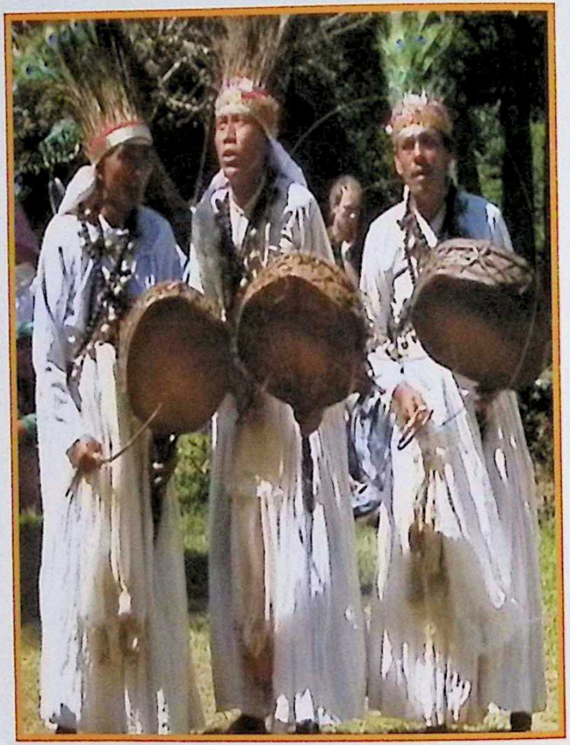


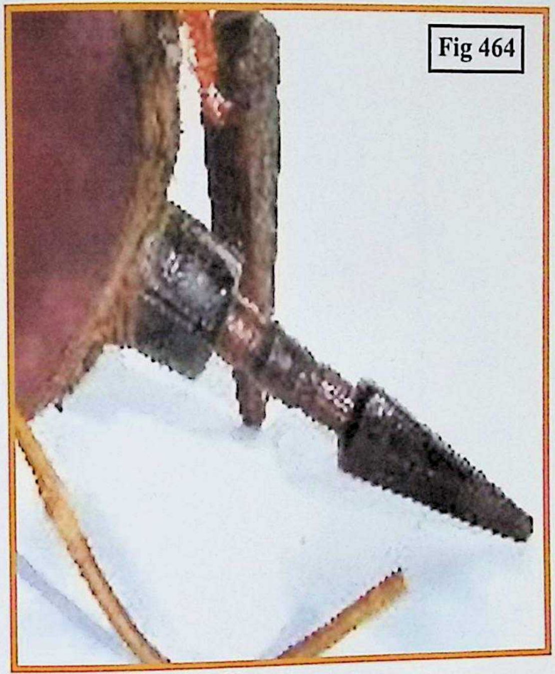
Fig 463



The Shaman's of Nepal

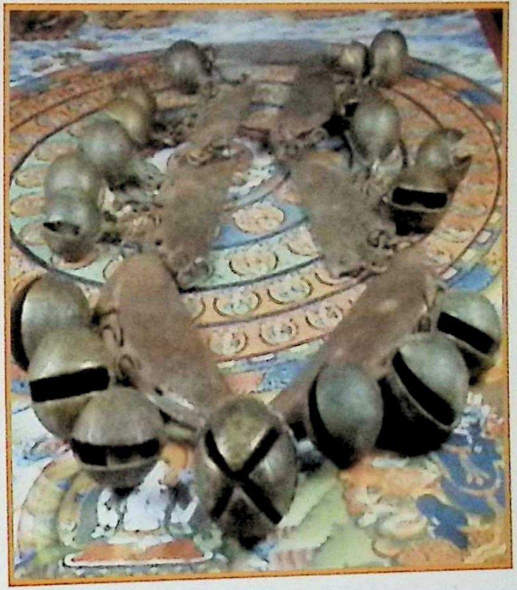
A Shaman is an ordinary human being with extra power that makes him different from us

Fig 464



Bells

Fig 465

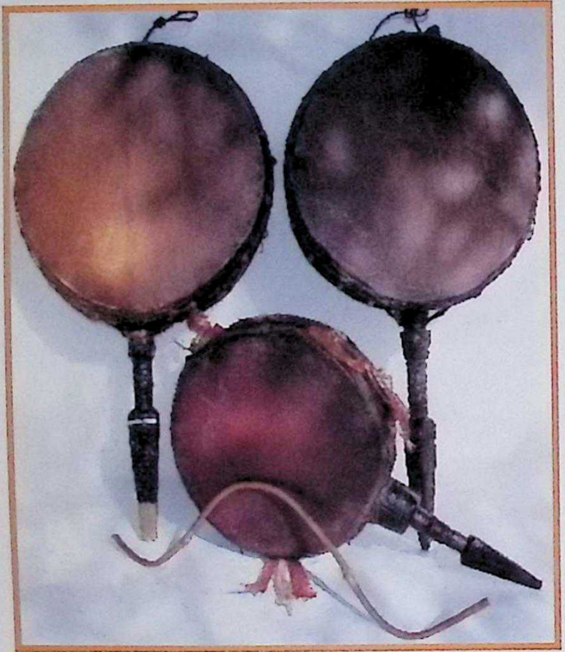


Bells worn by Shamans

Materials used by Shamans

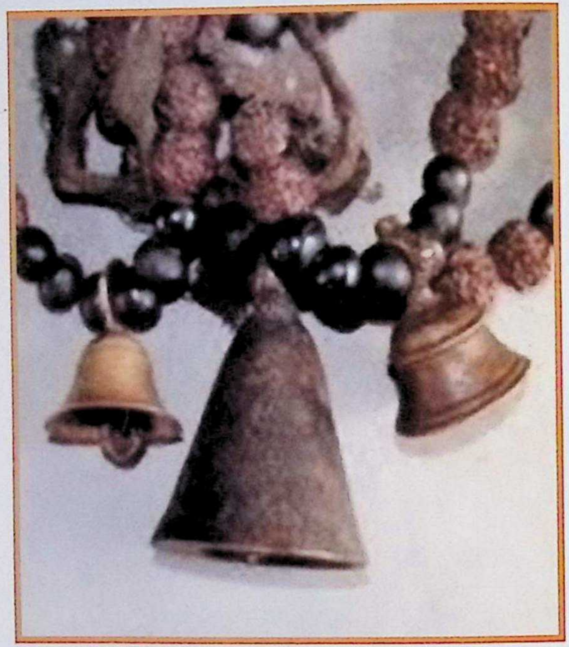
Phurba – is the ceremonial dagger used by the Shaman. It plays a significant role in conduction of Shamanic rituals. This dagger is made up of clay, wood, iron or expensive material like silver. This isa special knife with 3 sided blade points.

Fig 466



Denguru or Dhangro – The Shaman also uses drums. This is systematically beaten as he enters the world of the spirits

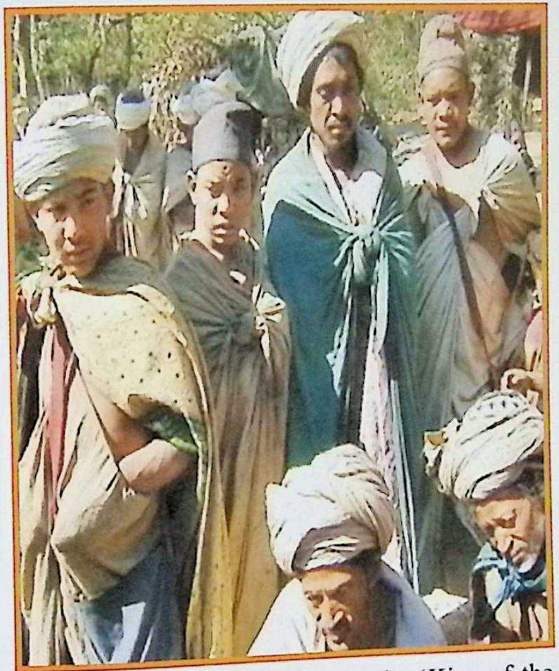
Fig 467



The Mala or Necklace worn by Shamans.

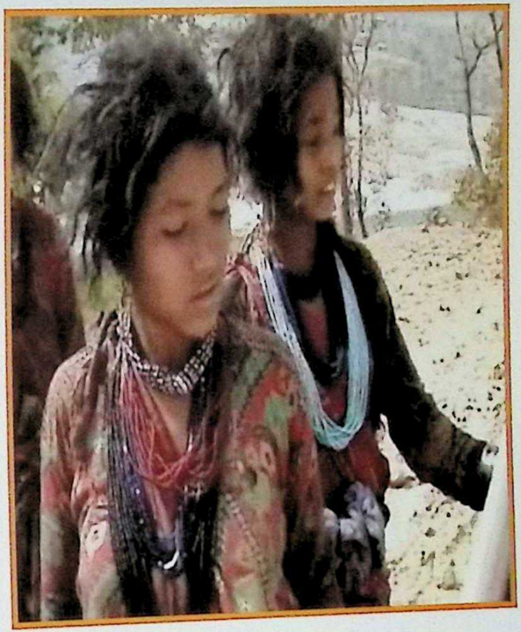
The Nomads of Nepal 'Rahutes' The 'Jungle King'

Fig 468



The Rahutes call themselves as the 'King of the jungle'.

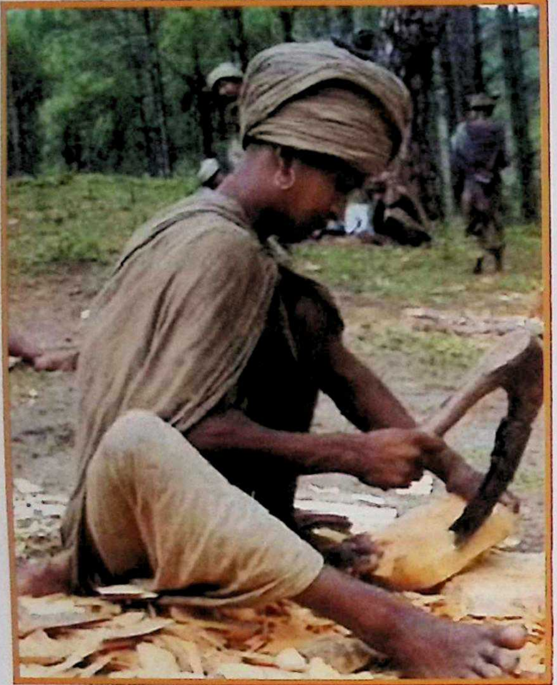
Fig 469



The Rhaute women

Materials made by Rahutes

Fig 470



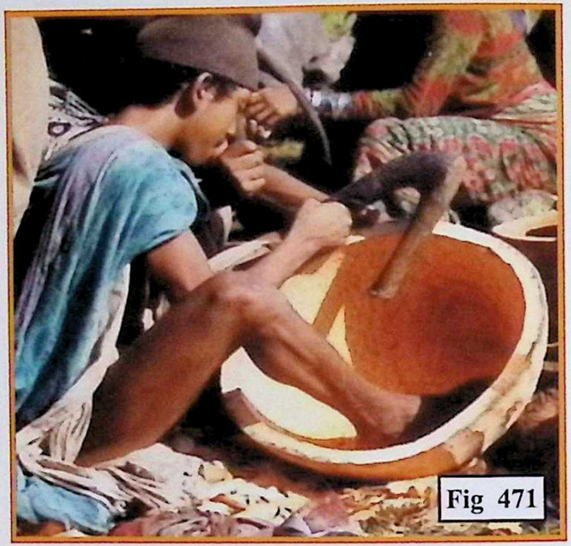
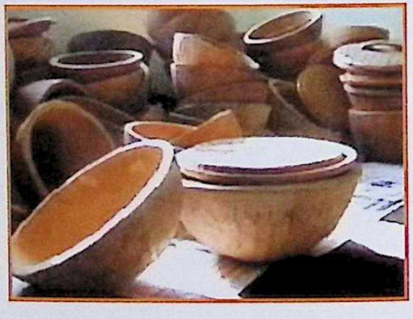


Fig 471



Rahutes use the local raw materials or resources to make things necessary for their daily lives.

Fig 472

Note: This book does not deal with all the ethnic groups of Nepal. The next edition will deal with other groups.

Note: The old photographs have been collected from various old books for comparisons and other sources. The Author is extremely thankful to the net and websites such as www.imagesofnepal.com and vintage images.com for providing various data in terms of photos. Courtesy to old books written more than 50 years ago. Also thankful to www.ethnicimagesnepal.com. for Nepal Ethnic museum, Tourism Board and Ethnic organization at Jawlakhel for provision of photos

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END NOTES

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Glossary

Alung - Men's gold earring embossed with coral & turquoise.

Akshovya-Is one of the five 'Jina' Buddha (Bodhisattva), placed on the East of the Stupas, known for storehouse of consciousness, one who is the mirror of knowledge.

Amitabhava - Is Bodhisattva, placed on the West of the Stupa, known for 'thought and consciousness', he is knowledge of wonderous perception.

Amoghashiddi - Boddhisattava placed on the North of the Stupa, consciousness of 5 senses (sight, hearing, smell, taste & touch), knowledge of perfection.

Asarfi-mala - gold-coin necklace

Bhumya - Magar ethnic community celebrate numerous festivals and one of them is Bhumya.

Barahi - is one of the Astamatrikas,and Shakti of Baraha with a head of a sow. She is worshipped at night and is associated with tantric practices.

Bharmayani - She is reharded as the Shakti of Brahma holding akshyamala and kundalika, her vehicle is a swan. She is also one of the asta-matrikas.

Bashanavi - She is one of the Astamatrikas and is regarded as the power or shakti of Lord Vishnu one of the three trinity.

Bulakhi - nose ornaments of various designs.

Bagh Mukhe Bala - known as 'Bunge Bala' bracelet with tiger head (made of gold /silver).

Bhangro - hand-woven thick multi-purpose coat.

Bahi - necklace worn by the women of Rai community.

Bhakku - thick robe like dress worn by both male & female of Tibetan (Sherpas) of Mongoloid origin.

Bakae - short necklace worn by Tharu women on special occasion.

Bhoto - it is a Nepali corset that is tied with strings rather than buttons.

Cholo - is a Nepali blouse, traditionally fastened or tied with strings and not with buttons.

Chamunda - She is fertility aspect of Goddess Durga, she has a fierce look and her vehicle is a jackel. She is manifestation of Goddess Parvati.

Chumal - is a 'coin-mala' or necklace worn by, Rai ethnic women of Nepal.

Chuba - It is a thick warm ankle length robe like dress.

Choliya - is a short upper-bodice or blouse worn by those dwelling in the Southern Terai regions.

Chettur-Jhilmiliya - earring with four-leafed pendant worn by Tharu women dwelling in the Terai region.

Chandeh-nathi - is an ornament worn on the nose its designs vary. It is worn by dwellers in the Hill region of Nepal as well as Terai.

Chhuruk - refers to old coral beads with colours varying from red to white, very much in vogue among the mountain dwellers.

Docha - are boot like warm shoes with leather sole worn by the mountain people

Ehi - is the ceremony for young girls belonging to Newar community. It is a ritual performed before puberty where she is married to the 'Sun-God' or Narayan.

Ekhor - is a large silver turquoise head ornaments similar to Ganjung, but of different design. It is in vogue among the Mountain people of Nyinba clan of this region.

Easta-Coat - is the modern day waist-coat.

Falo festival - is associated with an important festival celebrated by the Thakali ethnic community.

Fargogi - also known as Nahagil is made of markin cloth that is wrapped around the waist reaching slightly above the ankle. (white in colour)

Gahu - is a large amulet box or jantar.

Ghatu - is the dance celebrated by the Magar community.

Gado/Gada - dress worn by male and female belonging to Magar ethnic group.

Ghalek - dress worn by Magar women.

Guniyo - dress worn by female of the hill region. It is usually a ritual where a young girl is made to wear sari for the first time before she attains puberty and it is termed as guniyo.

Godavari - it is an ornament with a design of marigold, worn by people of the hill region.

Goli ko sisa - goli refers to bullet and it is usually made of silver . Earlier it was made up of real used bullets worn by Gurung community.

Gola - Himalayan region comprises of numerous ethnic groups and sub-clans and one of them is the Gola. sub-clan groups.

Ganjung - is the traditional head-dress of different designs worn by Sherpa women dwelling in the Himalayan region.

Gujilan - also known as 'Jama' usually white in colour worn by Newar community in earlier days.

Ghagala - is an anklet with small bells on it worn by small child. It is regarded as a 'protective anklet' against evil spirits.

Hasuli - collar like necklace or a nexk band.

Humal - Exquisitely decorated pendant, associated with Tharu ethnic women.

Hakuparsi - also known as Hakupatasi, dress usually black with red border associated with Newar ethnic women.

Hukka - is a mud water pipe, used in earlier days.

Indrayani - she is also known as Sachi the queen of Indra.She is goddess of wrath and jelousy. She is one of the Sapta-matrikas known for endless beauty.

Jora - is an important festival dance of Magar ethnic community.

Jahndung - is a talisman or a small amulet worn by both male & female of Sherpa ethnic community of Helumbu region.

Jalwa - is worn just below the arm, it is like a simple armlet of silver.

Janhi - a strip of white cloth tied around the waist.

Jama - a loose frock like dress worn by Newar in bygone days.

Jantar - a talisman or a protective amulet worn by both male and female.

Kunda - is the festival dance of the Magar ethnic group.

Kaike - is the language of the Magars whose root lies in the Tibeto-Burman language.

Kumai - are the Chhetris who were divided into Purba and the Kumai.

Kumari - she is also known as Kartikyani and is the power of Kumara the God of war. She is also known as Jagadamba.

Kachad - a short white cloth tied around their waist reaching to the knee. It is worn by male sex of various ethnic groups.

Kantha - is a necklace of all shape or size, made up of beads both precious or semi-precious.

Kirat - are ethnic group of Nepal of Mongoloid origin, believers of animistic practices and ansterol worships.

Khukuri - is a traditional weapon carried by males of different ethnic groups.

Khurpa - is another traditional weapon or it can be used for athor household purposes.

Karnaphool - Karna refers the ear and phool means flower, it refers to the earring shaped as a flower.

Kacha - it is a shoes made up of buffalo hide and soft dry grass, worn by people in the high mountains. Now it is extinct.

Kosil - is a boot with a felt sole, worn by mountain people.

Kantishri - is a necklace comprising of bullet shaped pendants.

Kvanch - a loose coat with cotton stuffing.

Khasto - warm shawl used to cover their upper body during winter.

Kalli - is made of silver or sometimes even gold, worn above the ankle.

La Langba Nehubu, La Churih Bahalyalmo, La Kwangla Sinka Karpo & La Hangba Hamgung - are the four main local deities of the Thaqkalis, established by their ancestors.

La Fewa - is the festival celebrated by the thakalis

Lhomis - are other mongoloid origin ethnic sub groups who are dwellers of the high Himalayan regions.

Lhaam - is a boot made of leather with pointed ends, worn by Lamas or Monks.

Lukani - Dress worn by the Mongoloid origin groups dwelling in the Himalayan region

Lehnga - is a long skirt reaching up to the ankle, worn by dwelling in the Terai region.

Lurki - is a small silver ring –shaped earring worn by Tharu women in the Tarai.

Loonswan Kata - it is a cap- ornament made of gold.

Labeda - is the traditional Nepali dress worn by male.

Mugumala - is a coral necklace.

Maghe Sakranti - is an important festival that falls in the month of early January for many Nepalese people.

Mahagauri - she is the eighth manifestation of goddess Ganga, She is one of the nava Durgas and is worshipped on the ninth day of Navaratra. She possess power to fulfill the desires of her devotees.

Mala - simply means any form of necklace, it may be mde of beads or chains of gold or silver etc.

Mahalaxmi - she is the Hindu Goddess for weath and fortune love and beauty.,

Maheswari - is an eleven-armed deity the counter-part of Mahesh or Shiva. She symbolizes courage, strength and victory.

Mundri - small ring like ear ornaments made of gold or silver

Mendogkogde - it is a gold disc with flowery design, worn by Himalayan women.

Maali - is an earring worn by women dwelling in the Himalayan region.

Mardani - termed as 'dhoti'worn by the male in the tearai region.

Mahagiya - silver head ornament worn by Tharu women dwellers of Tearai.

Misalan - a tight bodice with sleeves covering their upper body.

Nacharu - is an important festive dance of the Magar ethnic community.

Naugedi - is a nine gold beaded necklace . It signifys being married, unmarried girls donot wear it.

Nahagi - is also known as Fargogi made of markin cloth wrapped around the waist reaching up to the ankle.

Nathaniya - it is an ornament worn on the nose by the women dwelling in the Tearai region of Nepal

Niska - simply means coin, it can be gold or silver.

Nyapusikha - a gold head ornamentation worn by Newar women on special occasion.

Pang - is the local Magar language with the root in the Tibeto-burman tongue.

Purbe - are sub group of the Chhetris of Nepal and the other sub –group are Kumai.

Patuka - is long piece of cloth sometimes 14 to 15 feet in length used in tying arounf the waist. It is commonly worn by the women in the hill region.

Pote - small coloured beads commonly worn by the women of the hill region.

Paisa/Niska Mala - necklace made up of gold or silver coins

Palakhara - long silver necklace worn by Tharu women on special occasions.

Pancharakshya - braclet is made up of five metals like gold, silver, iron, bronze and copper. It is a protective bracelet worn by both men and women.

Pangen - it is a dress worn by the female folks dwelling in the Hima;layan region of Nepal.

Phad - also known as Kachad or a short piece of cloth tied only to cover their lower part

Pancha Dhatu - comprises of five metals such as gold, silver, copper, bronze and iron used for different purpose.

Rung - it is an important festival celebrated by the Magar ethnic community of Nepal.

Reji hari mala - it is a necklace made of silver coins, worn by Rai women.

Ratnashambav - is the Bodhisattava placed on the South of Stupas, he is known for mind and consciousness and is the knowledge of identity and essences.

Saubhagya - is a Nepali term associated with marriage. It is a blessing given to married women by their elders ‘Saubhagyawati baye’

Simekamu - is an ornament worn by the Tamang women

Shahimala - long necklace worn by Tamang women of Nepal.

Sorathi - is a festive dance performed by the Magar community of Nepal.

Saune-Sakranti - is an important festival that falls in the month of July and Nepali month of Shrawan celebrated by many ethnic groups of hill and also Terai region of Nepal.

Sakhewa - it is an important ritualistic festival associated with the Rai ethnic group of Nepal.

Shahag - is a black hat worn by tantric priests during the festival of Mani Rindup and Dunchi.

Shyamhu - it is a dress worn by the male mongoloid dwellers of the Himalayan region.

Sain Kaeta/ Sayn Kayta- a traditional baggy trouser worn by sarthabahas or merchants during 1930s in Nepal

Suruwal - is a traditional trouser worn by both men and women.

Sir bandi - is a gold head ornament associated with Newar women of the valley.

Sathacha Suppo - is a traditional ornament used by Newar women to attach it to their braid.

Shirphool - is a head-ornament. Shir refers to the head, and Phool means flower. Therefore it is a gold flower to adorn the head.

Sutta - is a broad collar like necklace.

Sinkhwaluan - also known as Bungebala or braclet with tiger's head.

Surabi - is a traditional shoulder ornament with a gold pendant.

Teki - is the attaire of Magar women.

Tuki - is a double studs inserted in the helix of the ear. It is worn by Newar women.

Tilahari - is a special rectangular elongated pendant on pote or small coloured beads. It has great symbolic value and is associated with marriage. Unmarried girls cannot wear it.

Tariwan - is a large silver earring worn by Rai women.

Thudan - are sub- ethnic groups who are of Mongoloid origin and dwellers of Himalayan region.

Topke - are sub-ethnic group of Mongoloid origin living in the Himalayan region.

Tsezha - is a ceremonial hat worn by monks.

Teekma - is a broad collar gold necklace worn by Newar girls on special occasion.

Tschok - are rings of various designs worrn by both men and women.

Tariya - it is a braclet that is round and shaped as a doughnut.

Tunk - is a silver kantha or necklace worn by Tharu women of Teari on special occasion.

Tin Taha Khasto - is a traditional shawl comprised of three layers of cloth.

Tayo - is a gold elongated pendant, embossed with peacock which is a symbol for good luck.

Topi - is the Nepali word for cap.

Uparna - is a short cloth tied in different style. Tharu women tie it in frills above the chest.

Virochana - occupies the center of the zenith and signifies undefiled consciousness and is the knowledge of essential nature of Dharma or world.

Vijayat - is a silver armlet worn by Tharu women.

Zompa - is a cap made up of multiple layers of felt and it is worn by both male and female.

ABOUT THE AUTHOR

Dr Poonam Rajya Laxmi Rana is an Associate Professor in the Central Department of Nepalese History Culture & Archaeology, Tribhuvan University, Kirtipur, Kathmandu, Nepal.

She holds a Doctorate Degree in Nepalese History Culture & Archaeology on February 24th 2014. Her topic of study was "An Analytical study of Costumes and Ornaments in Nepalese Art from 3rd century B.C to 12th century A.D".

She also holds a Masters Degree in Environment & Ecology from Lodhi Road, Delhi and holds Masters in Sociology with a gold medal 'Vidhya Bhushan Padak".

The researcher is also a graduate in Fine Arts and has conducted Solo Exhibition twice & continues to participate in various art exhibitions held by NAFA & other organizations and has won many medals

In the year **2016, October 28**, on the invitation of **Sichuan University, Chengdu, China** she left for China as a 'Visiting Scholar' and completed two project works on the topic:

- **A Cross Cultural Comparative Study on Poverty at Sino-Nepalese Border Regions "Finding Common Solutions to Eliminate Poverty"**
- **'Cross Cultural study on the ethnic community Yi of China with the Tharu ethnic community of Dang/Deokhuri of Nepal. Similarities & Differences.**

She also participated in Conferences held by Sichuan University. She presented paper on the topic:

"Lord Buddha, Excavations Around his Domain and

Role of Princess Bhrikuti (Bhelsa Tritsun) in Spread of Buddhism in the Himalayas"

The writer is also involved in enlightening foreign 'Road Scholar' tourist groups, and mountaineers on our culture and history, beliefs etc. She also imparts knowledge to the Cambridge students A Levels, AS Levels & O Levels on Sociology & Environmental Management and Nepal Studies.

Her articles have been published in both national & International magazines. She has participated in various National & International seminars presented her papers and has also been involved in counselling the youths and depressed women who have experienced emotional problems.

She has won International 6 weeks Scholarship to Deutschland for her story related to German Nepal Tourism. Since then there was no looking back. She has been twice short listed for Asian Scholarship Programme.

Her short story was chosen by British council in Nepal and was awarded two weeks training Her Play had been short-listed by the BBC in the play write competition 2012.

She intends to write a series on costumes and ornaments in Nepal of the medieval period, Secular Period, Rana and Shah Period. It will be interesting publication

Since more than 4 years she is involved in research on 'Women Faith healers of the Valley', Belief and Reality (Believe it or Not) with focus on 'Witchcraft' and other Beliefs for her books to be published . Soon to be published books are:

- A Photo Study on 'Reminiscence of Early Nepal 18th century A.D. ''The Ranas''
- Beliefs & Reality Triangulatory Research Study.
- Women Faith Healers of the Vallrey
- Ranas Costumes & Ornaments of Nepal.
- Ethnic Communities of China a comparative study
- And many other books.

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